IN THIS ISSUE: **ON COLLECTING PORTRAITS OF MUSICIANS (Part II) By Joseph Muller**

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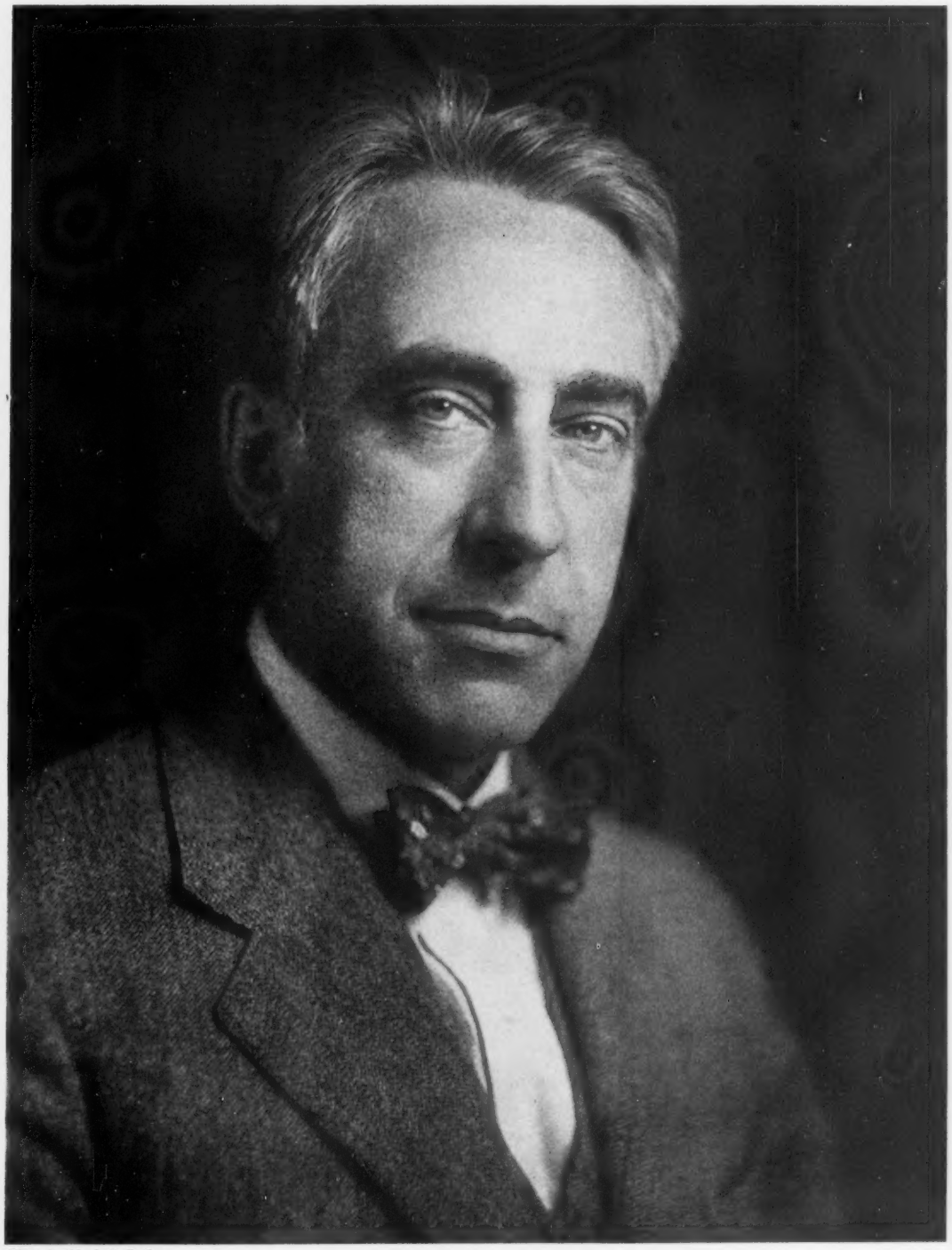

Photo by Blank & Stoller

JOHN ERSKINE

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GERTRUDE KAPPEL,
soprano of the Metropolitan Opera, will appear in her first New York recital at Town Hall on December 10.

ALEXANDRE BRAILOWSKY,
pianist, whose 1933-34 engagements will take him on an extensive tour of the Continent and England, inaugurated his European season on November 5 as soloist with the Colonne Orchestra in Paris in the Mozart A major and Liszt E flat concerti. (Photo by Wilenski.)

VERA DE VILLIERS,
British contralto, gave recitals in Boston and New York on November 14 and 16, and will be heard in Chicago tomorrow (November 19). After this Miss de Villiers returns to Europe for an extensive concert season there.

OSSIP GABRILOWITSCH
has received from Mount Holyoke College the honorary degree of Doctor of Music. The ceremony took place during Founder's Day exercises commemorating the ninety-seventh anniversary of the opening of the college.

CARMEN STYLLES,
American lyric soprano, was the soloist at the second musical salon on November 5 inaugurated by the Music Teachers and Students' Advisory Council. She has also appeared in opera and concert in many of the large cities in Europe. Miss Stylles is coaching her rôles with Frederic Freemantel.

MRS. FRANKLIN D. ROOSEVELT GREETING JOSÉ ITURBI,
pianist, before his concert for the benefit of the Women's Trade Union League, November 13, at Carnegie Hall, New York. (Photo by Cosmo-Sileo Co.)

HELEN TESCHNER TAS
gave a recital in Town Hall, New York, on October 29. Last spring Mme. Teschner Tas made a concert tour of Holland.

ROBERT O'CONNOR
will be heard in concert this season in New York, New Jersey and other eastern states. The pianist, a pupil of Phillipe and Petri, recently gave a recital in Passaic, N. J., under the auspices of the Monday Afternoon Club.

LILLIAN GUSTAFSON,
soprano, recently was heard as soloist in three concerts at the Auditorium, Chicago, in programs given as part of the World's Fair events.

PERCY RECTOR STEPHENS,
vocal pedagogue, now teaching at his new headquarters in the Sixty-seventh Street Studios, New York.

GENA BRANSCOMBE
is preparing Christmas programs with the MacDowell Chorale of Mountain Lakes, N. J., and the American Woman's Association Chorale in New York. Miss Branscombe is conductor of both these organizations.

(See Inside Back Cover for Additional News Pictures)

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New York, Saturday, November 18, 1933

London Welcomes Mass Attack Of Eminent Pianistic Artists

Hofmann, Gieseking, Samuel, Myra Hess, Harriet Cohen and Others Heard—Winifred Christie Demonstrates Moór Piano—Coates, Harty, Boult Conduct—The Titanic Disaster Set to Music—Ljungberg and Olszewska in Song Recitals

By CÉSAR SAERCHINGER

LONDON.—It has been a pianists' week. After Josef Hofmann's scintillating performance of the Beethoven E flat concerto, Walter Gieseking came along and played Mozart's lovely and whimsical one in B flat with the same orchestra, and Myra Hess repeated her remarkable, almost masculine interpretation of Brahms' titanic work in the same key. As before she got, and earned, a tremendous ovation.

Gieseking's interpretation of Mozart was precious and tasteful, his attitude towards it like that of a collector of period furniture to his most perfect treasure. It was delightful and tremendously accomplished, though of course Mozart's last concerto, written by a man matured by human experience, yet with his sense of humor unimpaired, is susceptible of another interpretation, too. Conductor Boult saw eye to eye with his soloist, and further emphasized the eighteenth century aspect by playing a symphony of Johann Christian Bach (in D minor), which is Mozart without the quality that raises music above all associations of time.

Gieseking again was the first in a new series of pianists presented by an enterprising impresario, Wilfred Van Wyck, in the intimate Grotrian Hall. As usual, his Scarlatti was amazing in its fleetness and neatness, his Debussy enchanting in its nebulous irridescence. A Bach partita (No. 1), too, left nothing to be desired. But neither Brahms nor Scriabin are among Gieseking's favorites. In the case of Scriabin I agree with him. But then why play him?

LONDON REDISCOVERS HOFMANN

The second artist in this series was Josef Hofmann, who a week before had already given us a magnificent recital in the Queens Hall. There he essayed Beethoven's op. 111, and from all accounts (the present writer being unable to attend) he gave it a magnificent interpretation. "Beautiful," "moving," "superb"—all the adjectives were exhausted by those who had to describe this experience. On the second, more intimate, occasion Hofmann played op. 101 with that unique clarity, beauty and delicacy of touch which set him apart from almost all other pianists. What I enjoyed even more, perhaps, was his masterful and wholly satisfying presentation of the Bach D major organ prelude and fugue in d'Albert's transcription, and the Chopin B minor sonata, so completely musical and devoid of sentimentality. Sundry smaller Chopin, exquisitely played, and Liszt, dashed off with audacious virtuosity, led up to a series of encores served out to an insatiable and frantic matinee audience. Hofmann's visits in London are too rare to keep him in the limelight; but once the public becomes aware, he is the hero of the hour. He should come oftener.

Rudolf Serkin, whose Berlin performances have earned him such extravagant encomiums in these pages, was hardly up to his reputation in his first recital here. Something hard and academic has crept into his style which belies the great talent of which he is possessed. Bach, Mozart, Beethoven and Schumann made up his program, ambitious as usual.

SAMUEL PLAYS BACH; COHEN PRESENTS NOVELTIES

Harold Samuel, Bach specialist, has given his first all-Bach recital of the season with his usual success. Throughout the D major toccata, a French and an English suite, and six preludes and fugues in the middle, he maintained the interest of his audience—which is praise enough in these hectic, impatient days. Bach again, plus Haydn, furnished the classic background of Harriet Cohen's concert with small orchestra. A certain clear-cut, bright-toned delivery characterizes her delivery, which is eminently appropriate to works like the D minor Bach or the D major Haydn concerti. The real business of the day, however, was the first performance of the Saga Fragment by Arnold Bax (which was originally a piano quintet), and Vaughan Williams' Charterhouse Suite, arranged for piano and string orchestra by Miss Cohen herself. Neither were meant to be important works, but the Bax piece is decidedly more effective in its new version, while Vaughan Williams' is not devoid of some pleasant humor. Constant Lambert, young British composer, conducted the orchestra.

WINIFRED CHRISTIE AND HER DOUBLE KEYBOARD

To complete the pianistic orgy, we had a recital on the Bechstein-Moór double keyboard piano by Winifred Christie, who fresh from the Chicago Exposition, is out to conquer the world for the new instrument as well as herself. Her playing of the Brahms-Handel Variations was certainly impressive. None of them were omitted and the most difficult ones seemed mere child's play to her; so were some fireworks by Godowsky and some others. That she is a first-rate musician was evident all the time, and her audience was vociferous in its appreciation.

ORCHESTRAL PROFUSION

The orchestral concerts are proceeding according to schedule. It is a bumper season and no week passes without its four or more symphonic nights. Every evening in Queens Hall is taken till early summer, and everything is guaranteed except an audience. Audiences, indeed, are likely to be slimmer this year; but nobody, I presume, had any illusion on that score when this unprecedented lay-out was planned. It is to be hoped, however, that in competing for audiences managements will not resort to a revision of programs in the direction of "popularity" or "variety."

Variety was certainly the motive underlying the second Royal Philharmonic program, conducted by Albert Coates. A new work by Cyril Scott, entitled Disaster at Sea, was the *clou*. It came near being a disaster in the concert hall. This score, written years ago, commemorates the horrors of the Titanic tragedy with a kind of realism that was in fashion about the time the sinking took place. It goes into harrowing details, lets you hear the band playing frivolous tunes (committing some sad anachronisms), the fog horn, the cries of the panic-stricken and Nearer My God to Thee at the end. Only you could not hear

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San Francisco Hails Kappel as Isolde

(*Special telegram to the Musical Courier*)

SAN FRANCISCO.—Gertrude Kappel making her California début as Isolde with the San Francisco Grand Opera Company on November 10, was acclaimed by the audience, receiving eighteen curtain calls after the first act. C.

Stueckgold Delights in Cincinnati Recital

Artur Schnabel, the Artistic Soloist with Orchestra—Lucrezia Bori Achieves Success in Concert—Arthur Anderson Applauded for Lieder Singing

By MARIE DICKORE

CINCINNATI, O.—Mrs. Adolf Hahn, president, and her board of directors of the Matinee Musicale Club made no mistake when they opened the season with a recital by Grete Stueckgold. Every available place was taken and the audience was delighted with this consummate artist whose singing is so perfect, whose interpretations are so fine, of Schubert, Brahms, Wolf and Strauss compositions. Stueckgold is a great artist and her triumph was worthy of her art. Encores were generously given and delighted as much as the programmed numbers. Kurt Ruhrseitz was her accompanist.

SCHNABEL'S DÉBUT A SUCCESS

Artur Schnabel was the soloist at the second pair of symphony orchestra programs, playing the concerto No. 4 in G major, op. 58 of Beethoven. His style, authenticity and interpretation won him instant acclaim, the audience only wondering why he has not appeared before in this city. Mr. Goossens' fine art as accompanist made of the concerto a musical masterpiece.

As a fitting frame for this Beethoven concerto Mr. Goossens selected the Haydn symphony in E flat, op. 98, No. 3, to open the program and concluded with two Wagner numbers: The Venusberg music from Tannhäuser, in which a chorus behind the scenes sang effectively, and Siegfried's Rhine Journey from Götterdämmerung. Mr. Goossens' reading of Wagner is masterful and satisfying.

Lucrezia Bori opened the Artist Series with a program that brought her salvos of applause from a delighted audience. Her program displayed versatility and fine musicianship.

CLIFTON CLUB PROGRAM

The Clifton Music Club (Mrs. John A. Hoffmann, president) began its season with Arthur Anderson, baritone of the Metropolitan Opera Company. Mr. Anderson was heard to advantage in groups of Lieder and

(*Continued on page 7*)

France in Nationalistic Move Against Music of Foreigners

Minister of Education Advocates Discriminatory Policy—Toscanini in Paris—Rossini Cycle Given—Supervia, Szigeti and Hekking Score

By IRVING SCHWERKÉ

PARIS.—The nationalist pot is boiling. Many are the currents against the employment of foreign artists in France, and against the showing of foreign works in this the generally considered most hospitable of countries. In view of present times, and the sad situation of many French artists, the spark is receiving considerable fanning, now and then springing into the full heat of flame.

M. de Monzie, Minister of National Education, addressed a letter (October 16, if I am not misinformed) to all the directors or managers of French national theatres, in which he requested them, according to reports, not to engage any foreign artist or to perform any foreign work, without first having informed him. While his communication was more precautionary than dictatory, it nevertheless, and I suppose naturally, produced surprise and considerable consternation.

Not having seen the letter in question, I am not in a position to say just what its terms included, though subsequent reports assured me that it was never the Minister's intention to disturb such foreigners as Shakespeare, Goethe, Verdi and Wagner, or to interfere with the Parisian officiations of such masters as say, a Serafin, Toscanini, Mengelberg, Furtwängler or Weingartner. His chief objection seems to be against the reckless importation of foreign operettas, oftener than not very cheap stuff and in no way comparable to the French product. I naturally can have no national feeling on the subject, but on the foregoing point I am obliged to concur, my preference being for French light opera every time, next to Gilbert and Sullivan.

The whole matter is, of course, in abeyance, and certain it is that there are not many foreign artists at either the Grand Opéra or the Opéra-Comique, and those that are there are adjuncts in that they sell out the house and pour many shekels into the national coffers. At the same time one recognizes the handwriting on the wall, it might be well to restudy the story about the lady who killed her fowl and lost its golden eggs.

TOSCANINI CONDUCTS AGAIN

In Paris they are apt to consider critics as a utility rather than voices whose function it is to inform the public. The newspaper men, having served their purpose at the first Toscanini concert, were not entreated, begged or implored to be present at the second. There is, however, nothing like having a friend in Rome, and I rushed up to mine and said: "Lovely Ganna Walska, have you a place for me in your box?" "Sure, sure," she said, glad of a chance to try out her American against her forthcoming trip to the States, "come right in, and if there isn't room on the bench, we will make room under!"

So that is how I came to hear Toscanini's Wagner concert in ease, luxury, and comfort, and if an artist's failure to send me a seat is every time going to mean that I can sit next to Ganna Walska, I hope I shall henceforth be the object of consistent forgetfulness. And hang me if I know to whom to give the greater measure of gratitude—Ganna for having taken me in, or Toscanini for playing our beloved Richard the way he did.

The orchestra, the Walther Straram, certainly sounded grand, an instrument capable of every desirable nuance of expression. The program, which was designed to take us to the top of Wagner's sun-smitten summits, comprised: Preludes to first and third acts of Lohengrin; Enchantment du Vendredi-Saint, from Parsifal; overture and Baccha-

(*Continued on page 11*)

San Francisco Opera Opens with Gala Samson and Dalila

Martinelli and Van Gordon Accorded Ovations—Production Brilliantly Mounted and Conducted by Merola—Coq d'Or Receives First Golden Gate Performance with Local Cast

By CONSTANCE H. ALEXANDRE

SAN FRANCISCO, CAL.—In the War Memorial Opera on November 3, the San Francisco Opera Company began its eleventh annual session of grand opera, which this year will cover a period of four weeks. In the annals of grand opera in San Francisco, this writer must account this occasion as the most brilliant. Brilliant first on account of the representative audience present. Brilliant because of the magnificent production. Brilliant for the general excellence of the singing of the principals and chorus. Brilliant in ballet, and brilliantly mounted with colorful scenery and costumes.

The opera was Saint-Saëns' Samson and Dalila. If the excellence of this performance is maintained, the season should easily become the most notable that Gaetano Merola, director-general of the San Francisco Opera Company, has ever given.

The cast was headed by Cyrena van Gordon as Dalila, Giovanni Martinelli as Samson, Ezio Pinza as the Grand Priest, and Louis D'Angelo as Abimelech. Minor rôles were entrusted to Sidor Belarsky, Ludovico Oliviero, Georges Simondet, George Eldredge and Robert Brown.

The honors of the performance seemed to fall to Martinelli. as his singing stamped him as an artist of the first magnitude. He has the voice necessary for this heroic part, and a complete knowledge of its use. His vocal organ is of a rare quality in that it has richness of timbre and remains musical and lyric even in its extreme register. There is no lack of dominance in Martinelli's personality. His impersonation and delineation of the character is a masterly piece of acting, declamation and singing.

Mme. van Gordon was beautiful in person and in fine vocal condition. She sang with artistry and, thanks to her ingratiating personality and plastic ability, made of the seductive siren a singularly vital and convincing figure. Mme. van Gordon succeeded in communicating her varied sentiments with a moving eloquence and sincerity.

Ezio Pinza, an admirable artist, gave a portrayal for which he received a well deserved ovation.

To Adolph Bolm and his ballet must be accorded a share of praise for he added to the opera's presentation several imaginative and original dances that enhanced the production considerably. The stage settings,

(*Continued on page 7*)

ON COLLECTING PORTRAITS OF MUSICIANS

PART II, Picking Up Drawings

By JOSEPH MULLER

SPEAKING of drawings, a number of these and also a large portfolio of "association", and "presentation" portraits have found room in my library. This phase of portrait collecting, in my opinion, is a most fascinating one. It requires no expert identification or unlimited cash to indulge in, not at all like that provocative hobby of gathering original canvases of musical personages, which is essentially sport for the rich. At any rate, drawings, speaking dimensionally, are easier to live with. Exquisitely drawn with pen or pencil, in wash or watercolor, these pictorial representations of musicians often carry the signatures of both perpetrator and victim, which brings the personal element to superlative nearness. And what could be more desirable than an engraved likeness of a great composer with his autograph and dedication to a friend or patron? The bibliophile's desires, perhaps, are of taste more catholic: Keats, Shelley, Dickens, Poe, Kipling, Johnson, or any other author's material of the association kind may be his Ultima Thule, but an autographed likeness of Weber, Wagner, Liszt, Verdi, Paganini, and a host of others can hold their own in human interest, in lustre and in charm.

LUDWIG SPOHR
Caricature by Gustav Gaul, Prague, July 12, 1858.

I shall never forget the feeling I experienced at an auction, after bidding against a room full of people for an original drawing, and the thrill I got after the picture was handed over to me. No one in the audience, luckily for me, knew the significance of this gem. It was the portrait of Carl Maria von Weber, the great German composer, made and signed by Weber himself. Weber was meant by his father to be a child prodigy, like Mozart, but after rigid training he did not realize the parent's ambition, and was subsequently put to drawing and painting, which he mastered to a fair degree of efficiency. At the age of fourteen (in 1800) he became interested in lithography, printed some of his compositions by this new process, and spent considerable time in the workshop of his relative, Aloys Senefelder, the inventor of lithography. The portrait shows a youthful Weber, and possibly could have been made at that period.

At auctions, sometimes, some fine prints may be secured at bargain prices. I remember several of these sales where things went cheaply. At one, where Gustav Kobbe's musical library was sold to the highest bidder, I secured a large package of fine musical portraits at small cost, thanks to the rain which seemed to have put a damper on the ardor of the buyers. At another, where a number of Paganini items, whose possession I had desired for a long time, came under the auctioneer's hammer, I was very fortunate. It was the estate of a departed undertaker, John T. Garvey, of Utica, N. Y., whose collection of violins, musical books and prints was sold after his demise. "John was not without his hobby," printed on his *Ex Libris* vouched for his other pastime in life. Poor John! his treasure went for little or nothing, which makes one wonder what will happen to one's own.

Art Appreciation Aids

An appreciation of the graphic art is a great asset to the collector, in fact, a working knowledge of how prints are made is essential to complete his education. Print shops, both home and abroad, offer him that tuition at a cost measured by his purse strings.

I whiled away many an enjoyable afternoon in some of the New York print shops, where, wading through stacks of prints and asking questions about them, I familiarized myself with the different mediums used in the making of pictures, and where I formed some lasting friendships with fellow collectors I met there, and with the print dealers themselves. To several of these, to the Robert Fridenberg Galleries in particular, and to his colleague there, my good friend Harry McNeill Bland especially, is credit due for starting me on the proper road. Never will I forget one Christmas Eve when this good friend played Santa Claus to me and presented me with an original wash drawing of Nicolo Paganini, the great Italian violinist. This precious little picture was drawn by Robert Cruikshank in 1831, presumably at one of the violinist's early concerts in London at the Royal Theatre. Paganini is depicted in front of the proscenium and in the background are seen the perfect likenesses of the orchestra members: Mori, the violinist; Lindley, the cellist; Dragonetti, the mighty double bass player; and Cramer, the pianist, who seem spellbound and stare open-mouthed at that strange apparition.

But to return to print-making. Good impressions and clean and untrimmed copies are the important requisites of collecting; "states," "restrikes," and other fine points of the game may be left to the print connoisseur. But the collector should be able to distinguish woodcuts, engravings, lithographs; in short, everything of a pictorial nature which owes its production to some mechanical process. The profit from the knowledge thus gained will invariably increase the joy of building up a collection and lead the way to discoveries in bookshops, antique shops, and other places where material of this kind lies in wait for the collector.

Available American Treasures

There is a wealth of material in America, which, for the purpose of assembling musical portraits, is of the utmost importance. I refer to the secular music printed and published in America from the early days of the Republic to the present time. Of late, this branch of Americana, on account of its diversified subject matter and its seemingly endless supply, has found a large following. This manifestation of the musical hobby may be diverted into two channels. One is the collecting of early engraved music, which has both a historical and typographical interest. The other is the gathering of music of the pictorial title-cover age, which flourished during the last three-quarters of the nineteenth century, and was brought on by the invention of lithography.

The latter, or pictorial phase, has become the more popular in America, and has made many converts. This is strictly in line with the great interest shown in all things American at the present time—furniture, glassware, china, books, and folk art.

These lithographed music-covers, like news reels, keep pace with the trend of the times, and not unlike the Currier & Ives prints, unroll step by step the history, growth and development of our country. They portray historical personages, war scenes, political events, public buildings, city views, illustrations touching upon that perennial subject of love and courtship, leavetaking and grief, badinage and fun—in fact, anything the collector might fancy. This homespun material came out of the workshops of the best American lithographers, and as such compares favorably with anything of like nature printed in Europe. Currier & Ives, Pendleton, Bufford, Endicott, Imbert, and other firms, employing the best artists of the day, turned out these music-covers in large quantities. Among them are a number of musical portraits of unusually fine pictorial skill, depicting singers, musicians, composers, even "song-pluggers," male and female, native and foreign-born. Of special interest is an array of likenesses of foreign virtuosos, who came to our shores during the mighty influx of the '40's and '50's.

N. Currier, and later Currier & Ives, made many lithographed music-covers of the same high excellence as their better known prints, among them some fine musical portraits. A bibliography of these prints has been written by Jane Cooper Bland (Currier & Ives—A Manual for Collectors, 1931) which should prove interesting and profitable to the collector.

And then there is Albert Newsam, one of America's famous artist-lithographers, a deaf-mute, who made a number of music-covers and also separate portraits of musicians and singers, and the earliest portrait of Beethoven in America. This appeared in The Parlour Magazine—Revue des Salons—a short-lived periodical published in Philadelphia by a George Carstensen, in 1838. Of this publication, for which Newsam made all of the portraits—Paganini, Rossini, Bellini, Cherubini, Mme. Pasta—only about a half dozen numbers were issued, when it was discontinued. The first number contains Beethoven's Funeral March from the Eroica, and his portrait made after the painting by Josef Stieler, a fairly successful likeness of the composer, who sat for this picture in about 1819. A full history and description of it is given by Theodor von Frimmel, in his Beethoven's Äussere Erscheinung, 1905.

Newsam made a beautiful music-cover portrait of Jenny Lind, whose pictures on music sheets, by the way, reach almost the hundred mark.

Pearls in the Rubbish Bin

However, some of the more desirable material of both American and foreign make is picked up readily by the discerning collector, while a great deal of it is thrown aside by the too discriminating searcher as beneath his notice and unworthy of consideration. This is particularly the case with old scrapbooks. Some of these deserve to be rescued from oblivion. Their contents should not be a cause of complaint, because anything imaginable is liable to crop up in them, even items pertaining to the collector's chosen hobby, no matter how unusual it might be. I found some highly interesting musical material among these old keepsakes: caricatures and pictures of visiting artists and singers, old programs, cuts of playhouses long since demolished, press clippings about musical affairs, bibliographical data and a number of half-tone portraits of minor musicians that are not published in any other form; in fact, many odds and ends that have proven the missing links in my collection. I recall with pleasure how I resurrected the libretto and program of Schubert's Die Verschworenen or Der Häusliche Krieg, from a pile of old scrapbooks in an antique shop in Hohokus, N. J. Schubert's little opera, written in 1819, when the composer was but twenty-three years old, saw its initial stage performance in Germany, at Frankfort-on-Main, as late as 1861 and, according to my find, can boast of its American stage début as having taken place in Hoboken, N. J., on March 21, 1863, under the baton of F. A. Sorge, the conductor of the singing society, Concordia.

As for these stray portraits mentioned above, insignificant as they may appear at a casual glance, let every portrait collector reserve the most conspicuous spot in his library for the placing of a sign, printed in outstanding letters, of Thomas Carlyle's words:

"Any representation made by a faithful

SEBASTIAN E. COOK,
before his departure for Europe, at the age of ten, from a lithograph by N. Currier, New York, 1853.

human creature of that face and figure which he saw with his eyes, and which I can never see with mine, is now valuable to me and much better than none at all."

Specializing in Violinists

Every well seasoned hobby rider has his pet nag. This, his favorite predilection, he tends with special zest and boasts of when opportunities arise and kindred souls encourage him. Mine happens to be portraits of violinists. Of these I have assembled a large number (in fact, everything that came my way) from the early Italian, French and German masters of the bow to the up-to-date exponents of the art, which also includes violin and bow makers, in order to make the assemblage as complete as possible.

The gathering of it, aside from the pleasure of searching at home, entailed a lot of correspondence with European dealers, occasional fears of missing some from catalogues, and periodical skimpings of my cash allowances, for which, however, I am fully repaid by the memories of the chase and the joys of possession. In London, years ago, I ran across some splendid portraits, among them a number of violinists: Bannister, Corbett, Corelli, Cosimo, Geminiani, and others, all mezzotints and engravings that represent

NICOLO PAGANINI.
Original wash drawing by Robert Cruikshank, London, 1831.

the highest development in the art of print making. And from Paris I secured some fine and rare material that would gladden any collector's heart. Old man Costa-Borgna, who kept his Magazine de Musique at No. 1 Rue du Pont-de-Lodi, where I became acquainted with him, was a professional violinist before he went into business, and in his youth had been a pupil at the Conservatoire. He was full of reminiscences about musicians he had known in his time and used to relate much gossip about them, which proved most interesting to me. Knowing my penchant for anything violinistic, he procured some very fine things for me from time to time: an original drawing of young Viotti; the portraits of Senaillé, Pierre Leduc, Barbella, Karl Stamitz and Capron; all the original drawings which belonged to Cartier (1765-1841), a noted French violinist who collected these for a history of the violin (a work which, however, he left unfinished). Costa-Borgna has been dead some years, and, if memory serves me right, I still owe him seven francs.

My portrait of Paganini, the superb engraving by Calamatta from the original pencil drawing by Ingres, made in Rome in 1819, came from Costa-Borgna's shop. This copy is signed by the engraver. Some years later I found a *retouché* copy of this same portrait at the Kennedy store on Fifth Avenue, New York. This is touched up by Ingres himself.

The Works of Ingres

Jean Domenique Auguste Ingres (1780-1867), the famous artist of the "classic" school of painting in France, was a voracious musical enthusiast. Music, aside from painting, was his one passion, and he befriended many musicians with whom he came in contact during his life. From early youth he devoted his spare time to the pursuit of violin study; in fact, he thought seriously of embracing music as a profession. During his tutelage under Roques at Toulouse he could be found nightly at the Toulouse Grand Theatre holding down a chair among the first violins, sometimes regaling his audience with soli, even performing Viotti's concerti for them. As a draughtsman he was perhaps the leading French artist, and is responsible for a number of fine musical portraits. He drew a pencil portrait of the youthful Liszt, the original of which has been in the Wagner family at Wahnfried for years; of Paganini, and of the Parisian violinist Baillot, his bosom friend, at whose house he seldom missed a quartet *soirée*, when he was in town. He also made a pencil drawing of Gounod, an exquisite portrait, which is preserved somewhere in Paris. In 1841 the youthful composer won the *Prix de Rome* and upon arrival at the Villa Medici in Rome, was met by Ingres who was the director of that institution at the time. He took a great liking to Gounod and, noticing his aptitude for design and drawing, tried to persuade him to renounce music and study painting under his guidance. Nothing, however, came of this suggestion but the beautiful portrait of young Gounod.

Ingres has immortalized his friend Cherubini in a glowing canvas, which after being completed in 1842 came to the Louvre. It shows the old musician, the terror of the Conservatoire (where he had resigned supreme over a brood of budding musicians for a quarter of a century) in extreme old

(*Continued on page* 19)

Boston Chamber Series Has Sponsorship of Mrs. Coolidge

Pro Arte Quartet Hailed in Four Concerts, Including American Works —Reception for Composers at Harvard—Koussevitzky Conducts New Work by Pierné—Tibbett and Leonora Cortez Among Fêted Visitors

BOSTON.—An attractive and varied list of concerts for the week had as focal point of interest the programs given by the Pro Arte Quartet, who, due to the generosity of Mrs. Elizabeth Sprague Coolidge, suddenly descended on Boston for four concerts.

The first of these, on November 5, was given in the Boston Public Library; the other three were played across the river, in Sanders Theatre of Harvard University. All were open to the public without charge, and all, it is almost superfluous to say, were heard by audiences which crowded the auditoriums and applauded the noted performers with as much enthusiasm as a less sophisticated group might have greeted a celebrity virtuoso. It also goes without saying that the Belgians displayed at all of the concerts the same brilliant virtues which have been universally praised.

The programs were admirably selected. On November 5 the Quartet played a Mozart B flat major, the first Bartok quartet, and the Beethoven in E flat, op. 95. On November 6 were heard another Beethoven, in F major, op. 35, the Chadwick D minor, and the Brahms C minor, op. 51. On November 8 the listed pieces included César Franck's in D minor, John Alden Carpenter's three-movements-in-one quartet, and Debussy's D major. Finally, on November 9, before a remarkably distinguished audience that included the musical elite of Boston as well as many prominent visitors, the Pro Arte performed works by Hindemith, Schönberg and Roy Harris.

SCHÖNBERG IS GUEST

At the last concert Mrs. Coolidge, seated in the audience, was flanked by two of the composers on the program—Arnold Schönberg and Roy Harris. It is no disrespect to the American to say that Schönberg, at his first public appearance here, was the center of attraction. Following the performance of his first quartet, which was beautifully performed by the Pro Arte group with Olga Averino singing the soprano voice parts in warm and lovely voice, Schönberg was given a notable demonstration when he was called on the stage. This was a tribute to the artistic stature of Schönberg, but it was also honest applause for the beauty of the music just heard—music which surprised almost everyone by its emotional intensity and by the perfectly natural progression of dissonances, which were not the ugly things we had been led to expect.

After such a score, Mr. Harris' Three Variations on a Theme in C minor, written this year and dedicated to Mrs. Coolidge, were bound to suffer in comparison. Yet the work can stand on its own feet. This writer liked best the slow movement, in which an American composer waxes surprisingly—and most effectively—lyrical. This composition, too, was well received by the audience, and Mr. Harris was called to the stage. At the end of the concert, the audience warmly greeted Mrs. Coolidge.

CHARDON QUARTET PLEASES

The cup of those who drink the rare wine of chamber music was filled to overflowing, accordingly, by the concert of the Chardon String Quartet in Brattle Hall, Cambridge, on November 9. This concert, which began their second season, was also the first in a series of seven devoted to the entire cycle of Beethoven quartets. The present program included the first three quartets of opus 18—in F major, G major, and D major—which the Chardons played with the impeccable intonation, rarely sympathetic ensemble, and clear-cut differentiation in style expected after their excellent concerts of last season. Made up of Norbert Lauga and Clarence Knudson, violins, Jean Cauhapé, viola, and Yves Chardon, 'cellist (all from the Boston Symphony Orchestra), this group has gone far beyond the experimental stage and must now be recognized as an organization of the first class.

TIBBETT GREETED BY FULL HALL

Lawrence Tibbett opened the series of Boston Morning Musicales at the Hotel Statler on November 8 before an audience which had bought out the entire series before it began. Tibbett's program included an air from Handel and an excerpt from Gruenberg's Emperor Jones, songs of Brahms, Moussorgsky, Jacques Wolfe and various others. Not the least pretentious were several of the extra numbers added in response to the warm applause. It is difficult to resist the temptation to write in superlatives about Tibbett's beautiful singing and unusual musicianship. So admirable were his presentations that none could be offended with the numerous translations into English spotting the program.

The Boston Symphony Orchestra played two programs this week under Serge Koussevitzky—the first on November 6, the second on November 10 and 11. At the earlier concert were presented beautiful performances of Mozart's Kleine Nachtmusik, Brahms' C minor symphony, and Three Pieces for Orchestra by Nikolai Tcherepnin. The latter work seemed more important on second hearing than when originally produced earlier in the season.

At the concerts of Friday and Saturday Mr. Koussevitzky and the orchestra were heard to excellent effect in Handel's fifth concerto grosso in D major, Vaughan Williams' first Norfolk Rhapsody, Strauss' Ein Heldenleben, and the first American performance of Pierné's Divertissement on a Pastoral Theme. It was a concert at which the beauty of orchestral playing created greater interest than the novelty of Pierné. The musical material of this Divertissement is similar to that of many of the composer's light pieces, familiar to American music-lovers, but the work—in spite of its ornate dress, or perhaps because of it—seemed out of place in the distinguished company which surrounded it. In the presence of a musical sweetmeat, however, it was natural that the Boston matinee audience applauded heartily.

LEONORA CORTEZ SOLOIST WITH PEOPLE'S SYMPHONY

The People's Symphony Orchestra, led by Fabien Sevitzky, gave its second concert of the season at Jordan Hall on November 5, with Leonora Cortez assisting in the Beethoven C minor piano concerto. The other numbers of the program, which was enthusiastically applauded by a large audience, were Weber's Euryanthe overture, Beethoven's seventh symphony, and an air and fugue from two of Arthur Foote's suites for string orchestra. The performances were in every case even better than at the opening concert of the season, and indicated that under the new leadership of Mr. Sevitzky the Orchestra should go far. Miss Cortez was deservedly applauded for a most poetic version of the concerto, wherein she displayed all the resources of pianism.

The only other concert of the week was given in crowded Symphony Hall on November 5, when Fritz Kreisler was applauded with customary fervor for his playing of the Grieg C minor sonata, the Bach Chaconne, and a well-selected miscellany of shorter pieces. Carl Lamson was the pianist, as usual. M. S.

San Francisco Opera Presents Local Première of Coq d'Or

(Continued from page 5)

choral numbers were sung with perfect ensemble and the orchestra sounded smooth and mellow even at its greatest *fortissimo*.

COQ D'OR SPLENDIDLY PRODUCED

After many years of waiting, Le Coq D'Or reached performance in San Francisco when the San Francisco Opera Company produced Rimsky-Korsakoff's opera-pantomime as its second presentation of the season. For the first time in the history of the San Francisco Opera Association, the cast was made up entirely of local artists, and the dance and pantomime personnel was drawn from the ballet school of which Mr. Bolm is director.

From the angle of vision, Nicholas Remisoff, who designed the scenery and costumes, is responsible for a magnificent spectacle. The rôle of King Dodon was portrayed by Mr. Bolm, a master of the difficult art of pantomime as well as that of make-up. As Queen of Shemaka, Maclovia Ruiz proved a worthy partner of such an eminent artist. Each of Mr. Bolm's other associates appeared to be an accomplished terpsichorean artist, and thus the joint efforts of so much talent made for ensemble that was wellnigh perfect.

As to the singers, each individual is entitled to a special mark of credit, not only for learning Rimsky-Korsakoff's intricate music but for singing so admirably. Emily Hardy sang the Queen of Shemaka's music exceedingly well. Her lovely soprano tones were heard to fine advantage in the aria, Hymn to the Sun. Myrtle Leonard, contralto, was Amelfa. Hers is a remarkable voice and she sang her music with beauty, ease and interpretative ability beyond all criticism. Both Nathan Stewart, who sang the part of King Dodon, and Raymond Marlowe, the Astrologer, were more than adequate.

Wilfred Pelletier at the conductor's desk gave a fine reading of the score, bringing out the many complicated orchestral details in perfect clarity, at the same time doing justice to the broad outlines of the work. Finally, the splendid San Francisco Symphony Orchestra (which is also the opera orchestra) did honor to its high reputation and played with beauty of sound, brilliance and power. That the audience which packed the Opera House from the ground floor to the roof thoroughly appreciated what it had seen and heard, was manifested by the repeated recalls before the curtain at the end of each act, of the cast of artists, Pelletier, Remisoff and the stage director, Agnini.

HUGE AUDIENCE WELCOMES PONS

There is no denying the popularity of Lily Pons, for when the *petite* prima donna stepped on the stage of the War Memorial Opera House a capacity audience accorded her a spontaneous and hearty welcome. Mlle. Pons' power to attract rests securely on the beauty of her voice and a perfection of vocal art. In a program of songs and operatic arias, Mlle. Pons showed how loveley coloratura singing can be. Her fine sense of style, polished musicianship and ability to express sentiment of exquisite delicacy, were always in evidence. Perhaps her outstanding achievement of the evening was her singing of the Mad Scene from Lucia, with the F in alt at the finale ta en with the greatest facility. Mlle. Pons was ably accompanied at the piano by Herbert Carrick. This recital was the opening event in the Peter Conley Artist Series.

WALTON BIGGERSTAFF PLEASES IN DANCE RECITAL

In the Veterans' Auditorium a large audience greeted Walton Biggerstaff, exponent of the art of the dance, with genuine enthusiasm. Mr. Biggerstaff danced to music that ranged from Bach to Honegger, exhibiting his mastery of the classic form of the dance as well as the more modern. At the piano, Pasquin Bradfield provided the musical background. Mr. Biggerstaff enjoyed the distinction of opening the Alice Seckels Resident Artist Series, the first of its type ever presented here.

BEM-CLEMENT-BEM TRIO IN CONCERT

Music of Italy was featured by the Bem-Clement-Bem Trio at their first concert of the season held in the Community Theatre. Artur Argiewicz, violinist, was guest artist. Locatelli's Sonata a tre, Vivaldi's sonata for cello in B flat major, and Pizzetti's trio in A major were played with admirable spirit, taste and style.

Schola Cantorum in Series of Musicales

The Schola Cantorum's annual midwinter series of musicales in New York will this year be given on the afternoons of December 5, 14 and 27, and January 4, 16 and 30, the artists being Julia Nessy, new Czechoslovak soprano, Monte Carlo Ballet Russe, Kroll Sextet, in a program including Schönberg's Verklaerte Nacht, Jascha Heifetz, Walter Gieseking, and Hugh Ross in a lecture on Beethoven's Missa Solemnis, illustrated by a selected choir from the Schola Cantorum. The various events are to take place at the homes of the Mmes. Orme Wilson, Harold Irving Pratt and John Henry Hammond, and at the Colony Club, the Junior League and a theatre.

The full chorus of 250 voices will sing three performances of the Beethoven ninth symphony and of the Missa Solemnis with the New York Philharmonic Orchestra under Toscanini in February and March, and a smaller selected choir will sing the opening Kyrie from the Bach B minor Mass on a Bach program to be presented by Toscanini in April. In April the chorus, under the direction of Hugh Ross, is to give a program of its own, devoted to a cappella music.

Tibbett Receives Diction Award

Lawrence Tibbett has been awarded the gold medal of the American Academy of Arts and Letters for excellence in stage diction during 1932-33. The Metropolitan Opera baritone is the first opera singer to receive this award, which previously has been bestowed on Walter Hampden, Edith Wynne Matthison, Otis Skinner, Julia Marlowe, George Arliss and Alexander Carlisle. At the same time, the medal for diction over the radio went to James Wallington of the National Broadcasting Company, and the fiction medal to Booth Tarkington.

Cincinnati Concerts Hold Variety

(Continued from page 5)

arias from operas, a difficult feat but one which proved him adequate in every phase. His singing of O Liebliche Wangen (Brahms), Wotan's Abschied (Wagner), and Quand la flamme de l'amour (Bizet's La jolie fille de Perth), were perhaps the highlights of the afternoon and reaped such enthusiastic applause that encores were generously added to an already rich program.

The Ohio Federation of Music Clubs (Mrs. Edgar Stillman-Kelley, president) sponsored a program of original compositions by Clara Gregory Bridge under the direction of Mrs. John A. Hoffmann, over Station WFBE.

Eta Chapter, Delta Omicron, presented Nelle Lorie King in a program of original compositions. Assisting her were Mary Johanning, soprano; Bertha Mathers, Gladys Hammel, Lillian Teeters, Bessie Mitchell, Robert Ewing, violinists; Betty Barbour, cellist.

Metropolitan Opera Prospectus Issued

The 1933-34 prospectus of the Metropolitan Opera Association, just released, mainly confirms the announcements made by General Manager Giulio Gatti-Casazza in his recent interview with the press. In addition it contains the news that two New York scenic artists, Jos. Mielziner and Donald M. Oenslager, are to create the sets for two of the forthcoming productions. Mr. Mielziner is in charge of the scenic background for Dr. Howard Hanson's new opera, Merry Mount; Mr. Oenslager is to design that of Richard Strauss' Salome. Mr. Mielziner designed the scenes for Emperor Jones, Louis Gruenberg's opera, given its première by the Metropolitan last season.

The prospectus also includes the name of Marek Windheim among the tenors of the company's personnel. Mr. Windheim's name had been omitted in earlier reports.

Paul D. Cravath continues as chairman of the board of directors, whose members include Vincent Astor, Robert Low Bacon, Mrs. August Belmont, Cornelius N. Bliss, Robert S. Brewster, Rawlins L. Cottenet, Clarence Dillon, Louis Eckstein, Marshall Field, Frank Gray Griswold, E. Roland Harriman, Charles Hayden, Frederic A. Juilliard, Otto H. Kahn, Ivy L. Lee, Clarence H. Mackay, Frederis Potts Moore, Myron C. Taylor, Allen Wardwell, Cornelius Vanderbilt Whitney and Henry Rogers Winthrop. Slight price adjustments have been made in the subscription rates and in the balcony and family circle seats.

Young Artist Contest at MacDowell Club

The second audition of the young artist contest, held at the MacDowell Club of New York City, took place during the last week of October and the first week of November. The contestants came from various parts of the country in addition to New York City and vicinity.

The winners were Pauline Pierce, mezzo-soprano, of St. Louis, Mo.; John Gruber, pianist, of Arlington, Mass., and Frederick Buldrini, violinist, of New York City.

The judges in the final instrumental audition were Mischa Levitzki, Percy Such and Edouard Dethier. Those in the final vocal audition were Jeannette Vreeland, Paul Althouse and George Fergusson.

The preliminary auditions were held before the music committee of the MacDowell Club. The winners of the contest will be presented in individual recitals at the MacDowell Club during the present season.

Westminster Choir on the Air

The Westminster Choir (John Finley Williamson, director) broadcast a program on November 13 over the WEAF hook-up, in connection with the opening of the National Broadcasting Company's new studios in Radio City. The list of numbers included music for mixed voices, women's voices, men's voices and tenor voices, as well as a soprano solo, and was made up of sacred music by Bach, F. Melius Christiansen, Joseph Clokey and others, Negro spirituals, including one by Hall Johnson, Indian music from the works of Charles Wakefield Cadman and Harvey Worthington Loomis, and Sourwood Mountain from Howard Brockway's Lonesome Tunes.

Iturbi Here for Concert Tour

José Iturbi arrived in New York from Europe on November 6. With him is his daughter Maria. The Spanish pianist opened his concert tour in East Orange, N. J., on November 7. The following day he visited Mrs. Franklin D. Roosevelt at her New York residence to discuss with her the recital he gave at Carnegie Hall on November 13 for the benefit of the Women's Trade Union League.

Berlin's Italian Opera Season Meets with Frenetic Approval

German Capital Momentarily Forgets Musical Nationalism—Raisa and Dal Monte Capture Major Honors—Strauss' Arabella Conducted by Furtwängler

BERLIN.—Whoever conceived the idea of an Italian *stagione*, such as we have just been through at the Städtische Oper, had something very like an inspiration. For a week the big, Pompeian red auditorium on the Bismarck Strasse was crowded as I have not seen it in a month of Sundays. Doubtless there was a certain amount of "paper" in the house, but there was also an undeniable amount of honest-to-God cash and when one reflects that prices had been boosted to as high as fifteen and twenty Marks (nearly five to seven devaluated dollars) for seats that never bring more than half that amount, the thing becomes rather breath-taking. Toward the close of the *stagione* you could have offered a thousand Marks for a ticket without result.

For seven days Berlin flocked to Charlottenburg to learn what Aida, Trovatore, Lucia, Tosca and the Barber of Seville are like, when performed more or less as they were meant to be performed. It not only discovered the charm of interpretations entirely *stilgerecht*, but it had one of the times of its operatic life worshipping such old friends or new acquaintances as Gigli, Toti dal Monte, Rosa Raisa, Giacomo Rimini, Cesare Formichi, Angelo Minghetti, Ebe Stignani, Arangi-Lombardi and a quantity of others. It took to it like a duck to water. Provided the nations do not fly at each other's throats I predict that there will be an annual Italian season in Berlin for some time to come. The last one took place in 1929, when Toscanini came, shepherding a Milanese flock. But I really believe that last week laid the foundations for future visits more securely than the Toscanini venture, which was more like the flash of a brilliant meteor. Turn about being even nowadays fair play, the Germans will probably send a company to Italy to demonstrate how Tristan and Fidelio should be done.

WHOOPEE ALLA MILANESE

The Berlin opera-goers threw off their Wagnerian etiquette—which they are usually expected to preserve even for Rigoletto and Trovatore—and almost beat their hands into pulp applauding after each aria, duet or ensemble. They yelled *bis* and *bravo* (with the usual grammatical error of gender). They shouted for encores and they got them. They made Toti dal Monte repeat the *cadenza* with the flute in the Lucia mad scene, and insisted on a part of Una voce poco fa all over again. To cap the climax they compelled Gigli to stop the third act of Tosca and sing E lucevan le stelle a second time. It was all scandalously un-German, as Herr Goebbels would say, and for all I know it was un-Aryan, too. But it was a grand lark, all the same, and the oldest operatic inhabitant can hardly remember when he has enjoyed himself so thoroughly or been so healthily *ausgelassen!*

ETTORE PANIZZA THE HERO

The visitors made use of the Städtische Oper scenery and the Städtische Oper orchestra. The latter covered itself with glory and the Berliners had a right to dilate with pride at the splendid showing made by their home-grown instrumentalists. But to tell the truth it would have been a poor band indeed that failed to play well under such superbly inspiring leadership as that of Ettore Panizza, who is one of that royal line of great modern Italian opera conductors culminating in Toscanini. With masterly skill and sovereign assurance he governed an ensemble whose elements were not invariably of the first class. He astonished the majority of his German listeners by the fluidity of his *tempi* in Aida (which under Teutonic conductors is so often massive and square-toed) and he delighted at least one American hearer by treating the scores of Lucia and the Barber with a kind of classic restraint, charm and transparency of tone that recalled Toscanini vividly to mind. And excepting Toscanini I remember nobody who has ever made the familiar measures of Tosca so incandescent. If Mussolini really wants to do the Germans a good turn he should lend them Signor Panizza for a while to teach their conductors something about Italian opera.

In a way it is to be regretted that the all-too-brief Italian engagement did not open with Tosca or Lucia or the Barber. For the opening Aida was not a wholly distinguished performance. Signora Arangi-Lombardi enjoys, I understand, a great vogue in Italy and she is favorably recalled in Berlin from the days of the Toscanini *stagione* of 1929. She is a highly uneven singer, however, and the Aida she presented was, to say the least, a singular figure. The Amneris of Ebe Stignani was better, but though this lady is endowed with a fine voice the organ is not well equalized and she sings above pitch with a rather desolating frequency. Signor Battaglia, the Rhadames, is the tenor concerning whom (unless my memory betrays me) Ernest Newman perpetrated a deathless line during the Covent Garden Italian season last summer. Mr. Newman left the theatre before the final curtain because, as he declared, while he might have endured seeing this Rhadames die he simply could not reconcile himself to the thought of hearing him die. I can fully appreciate Mr. Newman's attitude, yet it so happened that Signor Battaglia sounded somewhat better dying than he had living and loving. His voice is not a bad one but nerves play havoc with him and he is exceedingly unmusical in the bargain. His Celeste Aida almost shipwrecked the performance at the outset and it took all of Signor Panizza's routine to get things back into their groove.

RIMINI'S GREAT AMONASRO

As it was the performance moved in rather provincial ways until in the second act Mr. Rimini as Amonasro burst upon the scene. Never have I appreciated the artistry of this baritone as much as during these Berlin performances. Has my own judgment been at fault or am I right in harboring the dark suspicion that the man has become a much bigger artist than he was? At all events he dominated the stage from the moment he set foot on it and diminished the others by the thrust of his own presence and personality. I shall not deny that his top tones show signs of honorable service but an Amonasro who can sustain his share of the Nile scene with such dramatic vigor and driving power is a pretty serious matter. Yet Aida was only the first of his imposing achievements in Berlin. Mr. Rimini presented a commanding Enrico Ashton two nights later in Lucia. And a couple of days after that he revealed his blithe and mercurial Figaro, in the Barber of Seville—a Figaro which I have rarely seen surpassed since the days of the blessed Giuseppe Campanari.

LUCIA A GERMAN NOVELTY

Lucia really deserves a chapter all to itself. People went to it as they might have gone on a voyage of discovery to the Hindukush or the Mountains of the Moon. For the Berliners know next to nothing about the old war horse—not even the sextet, let alone the mad scene. Toscanini gave it four years ago but most of the people who listened to it then seem to have vanished into thin air. At the performance under consideration I did not find a soul who had ever heard a note of the work. Nevertheless the audience fairly ate it up. I have little doubt that if this town possessed a coloratura soprano competent to do justice to the name part, the opera would become the standby here that it is with us. Some of the critics, of course, say no. But I should be willing to wager something handsome to the contrary. The newspaper notices made interesting, not to say amusing reading. The Donizetti work was dissected with enormous solemnity. There was portentous discussion of those Italian conventions of the Donizetti period and when the pros and cons had been duly weighed it was announced that operas of this type represented "a triumph of styli-

(*Continued on page 22*)

St. Louis Orchestra's First Concert Proves Gala Event

Heifetz Plays Enjoyable Recital—Elda Vettori Sings in Home City

ST. LOUIS, MO.—A spirit of rejoicing pervaded the gala opening of the St. Louis Symphony Orchestra's fifty-fourth season on November 3 at the Odeon. The general atmosphere of the occasion infused one with a feeling of sublime contentment—that peaceful state of mind and well-being that usually follows in the wake of fine accomplishment. The faithful were reaping their reward. The work of many months spent in altruistic endeavor to save a great orchestra from passing into oblivion, had borne fruit far beyond expectation, and all was well. Vladimir Golschmann, who is starting his third season as permanent conductor, was greeted with a standing reception as he appeared on the stage, and as he began the orchestral concerto in D minor by Carl Phillip Emanuel Bach, in the Steinberg arrangement, which St. Louis was hearing for the first time, the brilliant season was a reality.

There has been no curtailment in the orchestra's personnel and with a few minor changes in the string section, the organization is retained at its former strength and artistic efficiency.

ROUSSEL SCORE IN LOCAL PREMIÈRE

The first program was without soloist, and in addition to the aforementioned Bach concerto, consisted of a St. Louis première of Albert Roussel's La Ville Rose; the familiar Dukas scherzo, The Sorcerer's Apprentice, and the Beethoven fifth symphony. The Roussel opus, the second of three Evocations giving impressions of outdoor life, proved again that at least some of our modern composers are honestly striving to produce music in the new idiom that has basic principles, soundness in construction and development, and last, but in no wise least, a consistent flow of melody. These points, coupled with a rich and altogether excellent orchestration, made Roussel's work one of the most enjoyable of our recent moderns.

Mr. Golschmann accentuated the humor of the Dukas classic with unwonted snap and whimsy, making the old standby shine with a new lustre. Beethoven's C minor was an impressive exhibition of finesse on the part of the players, and scholarly interpretation on the part of the conductor. The fusing of the two elements resulted in a well earned ovation at the close of the afternoon. The Saturday night concert (November 4) at which the same program was repeated, was played to another capacity house which evinced equal enthusiasm.

HEIFETZ AT THE PRINCIPIA

Jascha Heifetz opened the annual recital season at The Principia on November 3, playing to a rapturous audience that filled every available seat. He repeated his New York program—a Schubert Sonatina, three parts of a Bach suite arranged by himself, the sonata by Richard Strauss, the one movement concerto by Conus, and a group of five dances of as many nations. One of the chief points of interest in a Heifetz recital, especially to those who have followed his career from boyhood, is to note the ever-increasing depth and temperament in his playing. He has always been the flawless technician and his tone has ever been that of spun silver, but today with the mellowness of ripening maturity creeping into his playing, that unattainable thing called perfection, is now within his easy grasp. The concert patrons were at times noisily appreciative. Arpad Sandor, at the piano for Heifetz, disarmed all criticism.

ELDA VETTORI RECITAL

Appearing on her native heath for the first time as a recitalist, Elda Vettori, whose career has been confined mainly to grand opera, sang to a large audience at the Odeon for the benefit of the Church of St. Michael and St. George. The popular singer scored a signal success with a taxing program of old Italian songs, German Lieder, as well as groups in French and English, to which she was forced to add numerous encores. In excellent vocal form, Miss Vettori demonstrated her familiarity with the demands of the concert platform through her ability to engage an audience with nicely planned gestures and various other elements which, when properly executed, bridge the gap so often existing between artist and listener. The rich, vibrant and well controlled vocal organ which Miss Vettori displayed at its best, brought her the unstinted acclaim of her audience. Paul Friess, organist of the church for which the benefit was given, acted as accompanist, adding much to the success of the evening.

FELIX SLATKIN HEARD

The young St. Louis violinist Felix Slatkin was heard on November 2 at the Sheldon Auditorium. This young man, who has been under the personal supervision of Efrem Zimbalist at the Curtis Institute in Philadelphia for the past three years, has given account of his progress once each season in a fall recital. This time his advancement was the subject of enthusiastic comment by the interested assembly, which was unanimous in acclaiming the boy a master of the instrument. In a program which included concerti by Bach and Mozart, the Ravel Tzigane, the Szymanowski Tarantelle and several other works of like difficulty, Mr. Slatkin demonstrated that technical feats are there only to be disarmed, and that tone production and excellent bowing are only adjuncts to the art of violin playing which must be mastered. All of these things he accomplished like a veteran, and his exhibition of violinism was a revelation to those who have watched him from the start. Mrs. David Kriegshaber, who officiated at the piano, played fine accompaniments. O. C.

Sigma Alpha Iota President Visits Chicago Chapters

CHICAGO.—Gertrude Evans, of Ithaca, N. Y., national president of Sigma Alpha Iota, paid an official visit to the seven Chicago chapters early this month. During her stay in Chicago Miss Evans was guest at the Sigma Alpha Iota national house headquarters in the Allerton Hotel and was

GERTRUDE EVANS

honored by the local chapters with a musicale and tea there on November 12. Miss Evans was accompanied to Chicago by Mrs. Frank Geimer, national treasurer of the fraternity.

The Chicago chapters include: Beta at Northwestern University; Alpha Beta, alumnae chapter; Gamma, at the American Conservatory of Music; Omega, at the Chicago Conservatory; Alpha Epsilon, at the Columbia School of Music; Alpha Xi at the Chicago Musical College, and Omicron Gamma, alumnae chapter. J. C.

Boston Symphony Begins Brooklyn Concerts

The Boston Symphony Orchestra's forty-seventh season in Brooklyn, N. Y., was inaugurated last night (November 17) with the first in a series of five concerts which are to be held at the Brooklyn Institute of Arts and Sciences, Academy of Music. As the only major orchestra to make its appearance in Brooklyn this season, the inaugural concert, which marks Dr. Serge Koussevitzky's tenth consecutive season as conductor of the Boston Symphony Orchestra, assumed added importance.

The tenth anniversary Koussevitzky exhibition, which was shown at the opening of the current season in Symphony Hall, Boston, was on display in the opera house lobby on November 17 and will remain there until the beginning of the year. The exhibition consists of paintings and sculptures of Dr. Koussevitzky in various moods, as well as photographs, sketches, parchments and manuscripts relating to his career. Dr. Koussevitzky, who assumed the conductorship of the Boston Symphony Orchestra in 1924, has held this post the longest consecutive period in its history, as successor to Gericke, Nikisch, Pauer, Fiedler, Muck, Rabaud and Monteux.

Included in the exhibit is a portrait by the Russian painter, K. P. Vodkin; an oil portrait made last summer by Theodore Stravinsky, the son of the composer; a pastel showing Koussevitzky conducting the first performance of Scriabin's Prometheus, with the composer at the piano; a bronze head recently made by Natalie Koussevitzky, his wife; and a granite bust made by the sculptor Gurdjan, in 1912.

The program for last night's concert included Pierné's Divertissements on a Pastoral Theme, op. 49; the Norfolk Rhapsody No. 1 of Vaughan Williams; Till Eulenspiegel's Merry Pranks (Strauss); and Beethoven's Eroica Symphony.

The Brooklyn Institute of Arts and Sciences, the Philharmonic Society of Brooklyn and an enlarged Brooklyn Committee, who are sponsoring the series, have scheduled the four succeeding Friday evening concerts on January 5, February 1, March 2 and April 6.

Petri Heard With NBC Symphony Orchestra

Egon Petri was heard again over the NBC-WJZ network on October 29 in the second of the new series of Sunday concerts with the NBC Symphony Orchestra (Frank Black, conductor). Mr. Petri played the Schumann concerto in A minor with the orchestra and ended the program with a group from the same composer's Fantasiestücke. The orchestra offered Mendelssohn's overture Fingal's Cave, and the Glazounoff Serenade. Mr. Petri is appearing in twelve broadcasts over an NBC network, in addition to fulfilling his regular schedule of concert engagements in the East and Middle West.

NEW YORK CONCERTS

NOVEMBER 6

Concert of Brahms Chamber Music A concert of chamber music by Johannes Brahms was given in Town Hall by Felix Salmond, cellist, Nadia Reisenberg, pianist, and Simeon Bellison, clarinetist. The proceeds of the benefit program were devoted to the committee on ensemble training and scholarships of the Philharmonic-Symphony Society, and the audience was a large one. The works heard were the F minor sonata, op. 120, No. 1, for clarinet and piano; the sonata in E minor, op. 38, for cello and piano; and the trio in A minor, op. 114, for piano, clarinet and cello.

Mr. Salmond's contributions revealed again the rich cello tone and finely grounded musicianship that have made his name an outstanding one among modern performers on his instrument. Miss Reisenberg throughout the program played with a dependable technic, a fullness and clarity of tone, a style never given to excess, and a balanced musical conception of the music. She is a pianist whose contributions in her field merit increasing recognition. Mr. Bellison, at his best in the concluding trio, seemed a trifle constrained in his performance of the opening work. An expert technician of his instrument, his long activity as solo clarinet of the Philharmonic Orchestra has equipped him to conquer every problem of performance. The audience, including many chamber music lovers and prominent musicians, was warm in its appreciation of a program exceptional in richness of content.

NOVEMBER 7

Signe Johanson A piano recital by Signe Johanson was given at Town Hall on Election Night. Perhaps the excitement of the occasion was not conducive to concentration on the part of the audience or to the best efforts by the charming young artist. Nervousness militated against Miss Johanson's success in her first number, the taxing transcription of an organ concerto by Wilhelm Friedemann Bach, in which she apologized for several lapses of memory. The remainder of the program was made up of the Ballade, op. 24, by Grieg, and a group of Chopin works, including the Impromptu, op. 29, the études, op. 10, Nos. 3 and 8, and op. 25, No. 11, the Valse, op. 42, Berceuse, op. 57, and Polonaise, op. 53. In these later groups, Miss Johanson's playing gained in effect, and she overcame much of the earlier uncertainty of her performance. Possessed of marked personality, the pianist gave a certain intellectual force and emotional intensity to her playing that promise to find more complete expression with greater maturity. The audience was a markedly cordial one.

Zdenka Dufkova and Anca Seidlova Zdenka Dufkova, soprano, and Anca Seidlova, pianist, were heard at the Waldorf-Astoria on Tuesday evening in a program of music by Czecho-Slovakian composers. The singer presented excerpts from operatic and folk song literature, including the Evocation of the Glory from Smetana's festival opera Leibuse and an aria, Two Widows, by the same composer, listed as a "first time." Dvorak, Leitner, Novak, Stepan and Kunc also were represented in her offerings. She has a voice of pleasant quality, unerring intonation and generous volume. Her last group was made up of folk songs, which she presented in costume.

Miss Seidlova played On the Seashore, Peasant Dance and two polkas, all by Smetana, and an elegie by Suk. She gave this music a colorful mounting, one of finely conceived musicianship and smooth-flowing technic. She also provided an adept tonal background for the singer.

NOVEMBER 8

Artur Schnabel Master interpreter of Beethoven as he is, Artur Schnabel drew a full house of devoted listeners to Carnegie Hall for his evening recital, at which he played five sonatas by the giant of Bonn—op. 22, B flat; op. 110, A flat; op. 78, F sharp; op. 13, C minor; op. 109, E major.

It is not necessary to remind Musical Courier readers of Schnabel's eminence in such a program, for they have read his praises for years in the foreign columns of this publication.

Last week, the distinguished pianist made it clear that he has no superior in his own particular domain. He held the absorbed attention of his immense audience and enthralled it with epical readings of the classics, readings deeply serious, instinct with scholarliness, authority, and feeling. Withal, intellectual as were the interpretations, they constituted also human documents in tone, never dull, dry or savoring of schoolmaster intentions or character. It was Beethoven playing of the most lofty, loving and compelling kind.

It were invidious to select any single sonata as representative of Schnabel's best presentation. He raised all of them into exalted messages, sifted through the crucible of his earnest thought and emotional refinement.

The auditors made a deserved hero of Schnabel and acclaimed him with the most convincing order of plaudits and recalls.

Jooss Ballet This organization, which made its auspicious début at the Forrest Theatre on November 1, added a new selection to the entertainment on November 8 with The Seven Heroes, a dance-pantomime. It is an extraordinarily amusing choreographic burlesque in three scenes by Kurt Jooss, the director, set to music after Purcell by Fritz Cohen. The events depict a peasant drinking hour furiously interrupted by the wives of the men of the village who drag them home. A love tale of a lad for a pretty maid is woven through this. The boy pleads with his hoped for mother-in-law for the hand of her daughter and is repulsed as a worthless youth. He corrals the husbands and they go to seek adventures to justify their heroism to the ladies. In fear and trepidation while the husbands are dallying with a lovely damsel in the forest, the youth kills a sleeping trained bear. All the men return to the village, bearing their trophy as heroes, the wives laud them and the boy wins his sweetheart. A simple tale, truly, but one performed with amazing pantomime and finished execution. The audience chortled with laughter and applauded it with spontaneous enthusiasm.

The remainder of the evening's entertainment held Impressions of a Big City, A Ball in Old Vienna and the satire on war, The Green Table, reviewed in the previous issue of the Musical Courier.

Let it be said that the Jooss Ballet is one of the most delightful groups of the kind New Yorkers have had the privilege to see. In addition to the precision and superlative merit of its presentations, it warrants the attention of every teacher and student of the drama or the dance because of the superb pantomimic art of the players. The American theatre can profit exceedingly by watching these dancers.

Sonia Essin Sonia Essin, contralto, was heard in recital at Town Hall on Wednesday evening. Her list of numbers held an aria from Cherubini's Demofonte, songs by Brahms, Strauss and other German composers, and numbers in French by Fauré and Franck. She also sang in Russian two songs by Rachmaninoff and a group in English by Carpenter. A. Walter Kramer, Griffes and Frank Bridge. Miss Essin is an artist excellently equipped from both the vocal and interpretative standpoints. Her tones are pliant and well produced, dark in color and pleasuring in timbre. She showed musicianly taste and skill in her singing, and was fully deserving of the approbation which a good-sized audience accorded her. At the piano was Celius Dougherty, an accompanist of sympathy and finesse. Miss Essin has studied here in the Mannes and Juilliard schools and has appeared with the New York Opera Comique.

NOVEMBER 9

Plaza Artistic Mornings The tenth season of the Plaza Artistic Mornings was auspiciously opened in the usual setting of the grand ballroom of the Hotel Plaza. The audience was a large one and generously disposed in the way of applause. The artists were John Charles Thomas, baritone of the Metropolitan Opera, and the Morgan Trio.

The ensemble, which is composed of Virginia, harpist, Frances, violinist, and Marguerite, pianist, played a concerto by Couperin and the Blue Danube Waltz of Johann Strauss. The concerto's subdivisions were prelude, allemande, sarabande and musette. The three Morgans, besides presenting a unique combination of instruments, have attained a tonal blending and balance and a command of color and rhythmic variations which is the fruit of long association as well as of musical sensibility. Virginia Morgan was heard in a harp solo, Le Jardin Mouille by J. de la Presle, revealing a technic which encompasses the resources of her instrument, and from an interpretative standpoint, poetic insight and imagination. The audience accorded the Morgan sisters hearty applause, recalling them for many bows.

Thomas, singing the recitative and aria from Massenet's Hérodiade, and songs by Winifred Bury, Ernest Charles, Carl Engel and Michael Head, and Fritz Kreisler's arrangement of the Bonnie Earl o' Moray, reaped a plenteous harvest of plaudits for expert vocalism and projection and differentiation of mood. His is an art which partakes of technical ease, tonal amplitude and richness. As an encore to the operatic excerpt, Thomas sang the Evening Star from Tannhäuser, accompanied by the Morgans. This combination was received with enthusiasm. At the piano for Thomas in his other numbers was Carroll Hollister, who gave the baritone skilled and sympathetic support.

Philharmonic Orchestra Bruno Walter observed the fortieth anniversary of the death of Tschaikowsky (November 6, 1893) by devoting part of his Philharmonic Orchestra programs at Carnegie Hall, on Thursday evening and Friday afternoon, to the Symphony Pathétique by the best known, best liked, and most played of all Russian composers.

The Pathétique, written just before Tschaikowsky's death, was not his "suicide's farewell" as the world believed for awhile. It has been proved since, that the master came to a natural end through an attack of cholera. Shorn of its melodramatic advertisement, the Pathétique nevertheless had a potent message of melody and emotion for its hearers; so much so, in fact, that the work became a favorite, and still is, with the larger masses of music-lovers. Its pages have lost some of their novelty but none of their appeal or glamour.

The Walter interpretations stressed the songful and dramatic contrasts, and made the final section a fittingly powerful and poignant dirge of lamentation. The orchestral brilliancy of the Philharmonic shone luminously.

Macbeth, by Richard Strauss, was a quasi-novelty to younger hearers, for the work had not been done in New York since 1921, with the composer himself wielding the baton. He was twenty-three when he finished the score and twenty-six when it had its première at Munich. Not as painstakingly descriptive as the other Strauss tone poems, Macbeth deals more with the psychology than with the actual characters and happenings of Shakespeare's drama. There is interesting music in this opus, and of course its orchestration reveals the hand of the coming greater Strauss, but on the whole, Macbeth lacks the grip, the potency, and the eloquence of works like Death and Transfiguration, Don Quixote, Also Sprach Zarathustra, and Heldenleben. Walter and his players gave an illuminative account of the early Strauss composition.

The concert began with Mozart's Jupiter Symphony, abidingly amazing masterpiece, and the conductor, a renowned exponent of the epic, gave it a penetrative and compelling reading, beautifully proportioned, shaded, and intoned. Walter won a reward of sincere and prolonged applause.

American Academy of Arts In connection with ceremonies celebrating the centenary of the birth of Edmund Clarence Stedman, American poet and critic, the American Academy of Arts and Letters arranged an evening concert of native works, in its auditorium at 632 West One Hundred and Fifty-sixth Street.

The Pennsylvania Symphony Orchestra, conducted by Henry Hadley, formed the backbone of the program, and under that experienced and accomplished master of the baton did full justice to the program of extremely worthwhile compositions.

Dr. Hadley's creative music was represented by a group of choral numbers, set to poems by Stedman. The Saint Cecelia Chorus, acted as the performing medium, assisted by Felina Bartholomew, soprano; Frederic Baer, baritone; Walter Wild, organist. The Hadley pieces, What the Winds Bring, and Autumn Song, won warm recognition with their melodic appeal and facile vocal writing. The Saint Cecelia singers, trained by Victor Harris, performed with taste, musical confidence, and fine intonation.

Charles Wakefield Cadman's orchestral fantasy (with the composer at the piano) called Dark Dancers of the Mardi Gras, made a pronounced hit and brought its creator a warm ovation. The work is scored with a practised and versatile hand, Negro and Creole atmosphere being suggested rather than actualized not only in the brilliant coloring, but also in the melodic and rhythm elements of the piece. It has vitality, humor, and sentiment, and ranks with the best products from the gifted Cadman pen. He had the masque spirit in mind when he wrote his carnival conceit, and according to his own words, "tried to reflect the grotesque, fantastic, and exuberant spirit of the Mardi Gras, with a touch of the romantic." The work had its première last August, in Hollywood, Cal. (Bowl concert) with the composer at the piano.

Frances Blaisdell, flutist, played with taste and finish, a Poem by Griffes, for flute and orchestra.

Other numbers on the program were by Messrs. McKinley, E. S. Barnes, Leo Sowerby, Watts, Deems Taylor (The Highwayman) and John Powell. The latter's brilliant and tuneful Virginia dances, Nachez on the Hill, had a rousing success.

NOVEMBER 10

Guila Bustabo Emerging from the child prodigy stage to the comparatively ripe old age of sixteen, Guila Bustabo, violinist, gave a recital in Town Hall with her teacher, Louis Persinger, at the piano. It was not a first New York appearance for Miss Bustabo, for she had been soloist at the age of twelve in the young people's concerts of the Philharmonic Orchestra, and had since given three annual Manhattan recitals. An engaging figure in her long pink dress, with hair hanging gracefully to her shoulders, the young artist looked even younger than sixteen. She played with a tone of distinguished quality, warm and moving in the broader melodic passages of Vitali's Ciaccona, Dvorak's concerto in A minor, the Wieniawski concerto in F sharp minor, and shorter works by Saint-Saëns, Ravel and Paganini. Her bravura playing was spirited and marked by a sparkling *brio*, vivacious, fiery and arresting. She encompassed many of the technical difficulties of the works with ease. In matters of intonation and secure grasp of rhythm and formal structure, Miss Bustabo, however, has not as yet matured her style. Mr. Persinger was a helpful collaborator at the piano, his guiding hand ever visible in the program. The audience, including many violin students, was whole-hearted in its applause throughout the concert.

Isidor Achron Unusually interesting was the piano playing of Isidor Achron at his evening recital in Carnegie Hall. His program provided the Chaconne, by Bach-Busoni; Haydn's Andante con Variazione; Prelude and Fugue, A minor, Bach-Liszt; overture from Cantata, No. 28, Bach-Saint-Saëns; Chopin's A flat Polonaise, C sharp minor Nocturne, and two mazurkas; and a closing section, Borodin's Au Convent; Scriabin's Poème op. 32, No. 1, and two études, F sharp, op. 42, and D sharp minor; Petrarca Sonnet, No. 104, and Mephisto Waltz, by Liszt.

Mr. Achron made an instant impression of musical and technical mastery upon his listeners. He approaches his art devotedly, seriously, reverently. The Germans have a word, *durchdacht*, which roughly translated, means "thought through," and that is the basic plan followed by Isidor Achron. He leaves nothing to unordered impulse, and completely avoids all bids for the favor of the groundlings. Actuated by the true ethics of piano interpretation, the Achron expositions appeal to all hearers who understand that obedience to earnestness is a higher musical mission than the striving for effect.

It should not be supposed, however, that musicianship is the only virtue of the Achron performances. He displays keen sense of style, pure feeling, refined tone, well rounded and colored, and a discreet taste in pedal employment. His execution exhibits facility and polish.

Large attendance and genuinely extended applause were other impressive features of the recital.

NOVEMBER 11

League of Composers (Schönberg Concert) — On Saturday evening the League of Composers arranged a concert at Town Hall in honor of Arnold Schönberg, and after the finish of the program tendered a reception to him in the club rooms of the edifice.

The program proper, all Schönberg compositions, presented the string quartet No. 2, with voice; the quartet No. 3; and piano pieces and songs. The Pro Arte Quartet played the ensemble numbers. Rita Sebastian, contralto, and Ruth Rodgers, soprano, did the singing; Nadia Reisenberg contributed the works for solo piano; and Edna Sheppard accompanied the contralto.

At this late day no extended analysis of Schönberg's various styles and tendencies, is necessary for readers of the Musical Courier. They know of his early "Wagnerian" manner, and his later experiments in atonality and avowedly mathematical methods of composition. The audience that listened last Saturday was of a kind to follow the Schönberg tendencies with consideration and understanding. He was encouraged by the applause to come upon the stage and give thanks with a modest and hesitant short speech delivered in painstaking English.

The third string quartet, splendidly performed by the Pro Arte players, rewarded the concentrated attention of serious students of the Schönberg muse. The work has form and purpose, and its content delivered a recognizable message, even if it still sounds remote to those who prefer accepted harmonic euphony and obvious tonality, to unconventional and frequently acrid combinations of chords and sequences. Of the second string quartet much the same may be said. Its two last movements employ the human voice in addition to the string instruments, but the mournful songs (poems, called Litanei and Entrückung, by Stefan George) are abstruse, and seem the result of mental impulse rather than emo-

(*Continued on page 20*)

Pacific Coast Concert Halls Attract Capacity Audiences

Elman, Pons and Bori Fêted in Los Angeles—Popular Opera Company Successful—Excellent Philharmonic Orchestra Concerts Led by Klemperer

LOS ANGELES, CAL.—Large and capacity audiences have continued at local concert halls since the season opened with Gruenberg's Emperor Jones and Otto Klemperer's début as director of the Los Angeles Philharmonic Orchestra. The Charles Wagner Artist Series, managed by Merle Armitage, started at the Shrine Auditorium with Mischa Elman attracting nearly 5,000 listeners, forming a socially brilliant gathering. Elman played a magnificent recital and had to add more than a half dozen encores at the close of a repertoire consisting of the third Handel sonata in A major, the B flat major sonata, No. 15 by Mozart, the Glazounoff A minor concerto, Vieuxtemps' Ballade and Polonaise, and two groups of short items. Sanford Schlussel was at the piano.

Lily Pons scored another triumph, not only vocally but from the box-office standpoint, because L. E. Behymer had to place about 700 chairs on the stage and in the orchestra pit.

Mention must be made of the excellent flute obbligati contributed by Julius Furman (solo player of the Los Angeles Philharmonic Orchestra) during the Pons concert. Miss Pons thrilled the listeners with *bravura* feats from the works of Lotti, Handel, Rameau, Mozart, Rossini, Donaudy, Warren, Zimbalist, Bishop, Gounod, LaForge, Gretchaninoff, Ravel, Massenet, Chabrier and Donizetti. She was accompanied by Herbert Garrick.

GRAND OPERA AT POPULAR PRICES

Another maximum attendance was recorded when the United Grand Opera Company (Paul Cremonesi, director, Ulderico Marcelli, conductor, and Herman E. Henke, business manager) emulated the New York Hippodrome example of grand lyric drama at popular prices, opening its series of weekly productions with Aida. The cast, chorus and ballet, recruited entirely from resident talent, proved decidely creditable. It was a decidedly auspicious start and the audience was warmly enthusiastic. Hazel Hayes sang the title rôle; Beatrice Huntley, Amneris; Ruth Blank, the Priestess; Chev. G. Saccone, the tenor lead; Eusebio Concialdo, appeared as Amonasro; Alfonso Pedroza, the High Priest; Robert Sellon, the King. Breon and Darrow were responsible for the enjoyable ballet, Umberto Martucci producing a well-schooled chorus. The staging of Donald McCoy was of good atmospheric effectiveness.

NEW RECITAL SERIES

A new recital series has been launched in the afternoon by Manager Behymer through the good offices of the Pan Piper section of the Assistance League. This is a charity organization, and at the first concert given by Lucrezia Bori every chair was occupied in the large Indian Ball Room of the Ambassador Hotel. The crowd came to admire Bori, singing in top form, and admired she was indeed. Keyboard honors during the Bori concert went to Frederick Bristol, as solo and supporting artist. Miss Bori sang part of the program in costume and proved her versatility in a list of songs ranging from Vivaldi to Arnold Bax.

ORCHESTRAL CONCERTS THRONGED

In the meantime, the Los Angeles Philharmonic Orchestra has scored new victories under the leadership of Klemperer, who is stirring the hearts of connoisseurs and laymen alike. His first Sunday concert was devoted partly to Wagner, offering Weber and Bizet items by way of diversion, and ending with the Haydn Farewell Symphony. The latter choice may have been a subtle hint as to what will happen if music-lovers do not bestir themselves before next April when the guarantee period of William Andrews Clark, Jr., comes to an end after a term of fifteen years of generous giving.

Klemperer's second symphony pair occasioned the local first performance of Schubert's F minor Fantasy, in the Dohnanyi arrangement. This was followed by the two Debussy Nocturnes and the second Brahms symphony. Conductor and orchestra were feted repeatedly.

Not even standing room was available in the large First Congregational Church, where Marcel Dupré gave a Sunday afternoon organ recital. More than 700 persons shared the concert from the adjoining banquet room, which was connected by a pick-up and loud-speaker system. This was the first in a series of concerts sponsored by the First Congregational Church Choir (John Smallman, conductor), with the help of a committee of patrons under the chairmanship of Mrs. Seeley W. Mudd.

Albert Vertchamp and Emmanuel Bay were heard in a violin and piano sonata evening, when they offered works by Richard Strauss, Brahms and Debussy.

Gretchen Kuehny, cellist, Lloyd Staples, baritone, and Eileen Sweet, pianist, three young artists of fine promise, were presented at the Musart Centre where a new concert cycle, known as the Seigneur Musicales, designed to introduce professionals, has been launched.

Anna Priscilla Risher and her Hollywood Woman's Symphony Orchestra are making good strides. Commendable readings were presented of the Magic Flute overture, first Beethoven symphony, Debussy's Little Suite and excerpts from Die Meistersinger. Florence Schofield Tozier was the soprano soloist in Mozart and Puccini arias. B. D. U.

Problems of Managing New York Concerts

Annie Friedberg Discussses Present Situation in the Recital Field

Annie Friedberg has attained her standing among New York concert managers through twenty years spent in the field. She has seen music in this country pass through many phases, and has consistently maintained her own high standards of musical offerings to a constantly increasing public.

In regard to "the music situation" in general, Miss Friedberg speaks with the confidence engendered by wide experience.

"This is a period when it is more difficult than ever for young artists to become established," she said. "However, if they have the requisite musicianship and appeal, they will find their places, just as they always have. For well established artists I find that the demand has never waned. If the public finds æsthetic satisfaction in a musician's performance, it will also find the money to come and hear him.

"There are some of my artists whose schedules have been growing each year, depression or no depression, until I have been forced to refuse engagements."

OVERCOMING ECONOMIC SHIFTS

A firm exponent of price maintenance, Miss Friedberg has kept the fees of her artists substantially the same, irrespective of economic fluctuations.

"It was never my policy to charge exorbitant fees for my artists," she explained. "It is, of course, absurd to expect a local manager to pay so much for a concert attraction that he cannot hope to make anything for himself. In terms of dollars and cents, an artist is worth a large recompense only if his appearances yield consistently heavy box-office returns.

"On the other hand, I do not believe in lowering an artist's fees to such an extent that his own profit is cut too drastically. In the prices I ask local managers I have never been unreasonably high and my fees are, and have always been, based on fair division of profit."

PLANS FOR THIS SEASON

Miss Friedberg's list for 1933-34 holds a number of artists who have been under her management through many seasons, as well as several newcomers. In the latter category is a new American contralto whose name Miss Friedberg is not yet ready to disclose. But she did reveal that the young lady, a Southerner, is now singing in Europe, and will come back to her native country soon after the first of the year. She has never sung before, and is already booked for New York and Boston.

"To name engagements for some of my other artists," Miss Friedberg continued, "Myra Hess is returning in January to make a tour which will end in April on the Pacific Coast.

"Harold Samuels has such an extensive schedule abroad this year that he has postponed his next American tour until the fall of 1934.

"Bruce Simonds faces a big season. He is giving his usual lectures at Yale University and two series of concerts including all the Beethoven sonatas, in New Haven, Conn. He also has many dates in other cities in New England, among them return engagements in Exeter and Concord, N. H. and in Middletown, Conn. He has large classes of piano pupils in Boston and New York.

"Fratk Mannheimer will be here in February, and will make another tour through the Middle West, including Missouri, Iowa and Arkansas, probably going south to Texas and Oklahoma. He also is to make his first appearance in some cities of Pennsylvania.

ANNIE FRIEDBERG

"Sheridan Russell, English cellist, will fulfill engagements in connection with Rene Le Roy, French flutist, in Washington, D. C., Baltimore, Boston and elsewhere and the two are going south to Florida and Havana.

"Gertrude Kappel is now in California singing Isolde. She will give a New York recital on December 10, her first since she came to America, and will make a concert tour before the opening of the Metropolitan Opera season.

"Phradie Wells is with the Metropolitan again this winter and is to give concerts in the spring after her opera schedule is completed, and Grace Divine has a similar program.

"Inga Hill opened her season on October 29 with a return engagement in Middletown, Conn.

"Charles Stratton is doing concert work in the Middle West in January and February, besides continuing as soloist at the Brick Presbyterian Church in New York.

"Harold Dahlquist returns to America in November and gives a New York recital on February 5. Keith Falkner is coming over from England for a short tour of only four weeks, singing in Canada and some engagements in the States. Mr. Falkner has been here once before and has sung in New York.

FOURTH YEAR FOR CHAMBER ENSEMBLE

"This will be the fourth consecutive season in America for the Budapest String Quartet, and the biggest. They have a heavy schedule, almost all return engagements, as far West as Nebraska.

"The Perole String Quartet will be heard in several concerts in New York and are continuing their broadcasts."

Other artists under the Friedberg banner have seasons of similar activity. The opening of 1933-34 finds this contingent of the profession in good marching order and with ample opportunity for advancement of the music cause.

"As for the part the managers must play in the present 'reconstruction days' of music," Miss Friedberg said, "their only course is coöperation with each other. Just as in all other lines the trend is away from intensive competition and toward sane and fair-minded collaboration, the concert managers must work together for a common good. Individual benefit is best obtained in this way." M. L. S.

Chicago Forces Open Milwaukee Series

Stock Leads His Orchestra—John Charles Thomas Gives Recital

MILWAUKEE, WIS.—The Chicago Symphony Orchestra launched this city's musical season on October 16 with a concert opening a series to be played at Pabst Theatre. Dr. Frederick Stock, prominently identified with local musical activities for many years, was again on hand to direct, and received an enthusiastic welcome with his orchestra.

There was a moving version of Beethoven's seventh symphony, with the orchestra in fine fettle and displaying admirable finish and ensemble unity for early season work.

The orchestra played a second program here on October 30, presenting a program of Handel, Mozart and Wagner, with a particularly able setting by Dr. Stock of the prologue to the Twilight of the Gods.

An audience of season subscribers, larger than that of any recent year, has been assured at each concert as the result of an aggressive campaign conducted by the orchestral association women's auxiliary, under the direction of Margaret Rice, the resourceful manager of the association.

Miss Rice will also present a season of musicales which includes programs by Josef Hofmann, Albert Spalding, Lotte Lehmann, and the London String Quartet.

The second feature of our musical season was a concert by John Charles Thomas, whose Civic Music recital closed the group's programs last year. This season the Civic Music and Community Concerts groups are allied and have gathered a splendid list of subscribers. The Thomas program was, as usual, an emphatic success, the baritone adding a dozen extras to his regular list of classics and modern American songs.

J. E. McC.

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Toscanini's Concerts and Rossini Operas Delight Paris

(Continued from page 5)

nale from Tannhäuser; Siegfried Idyll; prelude and Death of Isolde, from Tristan and Isolde; Voyage of Siegfried down the Rhine, from Götterdämmerung; and prelude to Meistersinger. You all know Toscanini, and need I go through the naive performance of trying to tell you how he conducted, the success he had, and so on? That makes the opinion unanimous, and I will let it go at that.

VIVE GIACOMO

The Rossini cycle, given by the Italians at the Opéra-Comique is joy unconfined. The way people are taking to it is marvelous, going to show that opera, provided you have the right people doing it, still has a lot of kick. After Cenerentola we had Barber of Seville and L'Italienne à Algèr. The latter was created at Venice in 1813, and given in Paris in 1817. Remounted by the theatre of Turino in the 1920's, this work has since turned out to be a revelation. Perfectly typical of those compositions in which Italian buffoonery is allowed and expected to make a riot, L'Italiennè à Algèr is a gushing fountain of frank humor, musical freshness and vivacity. The Papatici trio is a classic, the chorus Viva, viva il flagel delle donne, and the wonderful ensemble, Va sossopra il mio cervello, leave the audience breathless for laughing. And what elegance in pieces like the duet, Se inclinassi a prender moglie, and the cavatina, Languir per una bella. Rossini was twenty years old when he wrote this masterpiece. Bring on your stuff, you twenty-year olds of today. Have you done as much—I mean, in ways musical, not in talking and publicity? But to return, the fun-makers in this sparkling enterprise were Conductor Tullio Serafin, Pierisa Giri (Elvira), Ebe Ticozzi (Zulma), Nino Ederic (Lindoro), V. Bettoni (Mustafa), E. Badini (Haly), C. Scattola (Taddeo) and Conchita Supervia, as Isabelle, whose music she delivered with ravishing maliciousness and technical perfection, and as whom she looked a dream.

The Barber, *opéra-bouffe* of eternity, was also a consummate success and achievement. The rôles were distributed as follows (Serafin conducting): Supervia (Rosina), Borgioli (Almaviva), Stracciari (Figaro), Bettoni (Basilio), Scattola (Bartola), Mlle. Ticozzi (Berta), Vieuille (Fiorello).

What a treat is was. What a pleasure to see the wit and sparkle of the work understood and brought out, and to see that this, and not a canary-bird high note, was the object of the performance. The Barber was given in the original contralto version. The entire troup was on the *qui vive* all evening; every person was made for his part. The staging was good, but the lighting, a chronic failing at the Comique, was bad. The recitatives, usually hopelessly "dumb," were detailed with ingratiating naturalness, were lively and suggestive. The same applies to the ensemble work. Maestro Serafin played the overture with *éclat* and supported his singers irreproachably.

Supervia was a naughty, mischievous, adorable Rosina. Her vocal quality and technic made the maiden's pyrotechnics sound like irridescent cascades. Her mannerisms were now those of a petulant, spoiled child, again of a languishing, blushing *figlia*. Una voce was done with infinite charm, the while Conchita knitted and flew about the room. Borgiolo was a manly Almaviva, sang Ecco ridente and his cavatina well, indeed. Stracciari made a jovial, insolent Figaro; Bettoni did the clownish Basilio part to perfection, made the Calumny aria pricelessly ridiculous; Scattola gave a nicely-poised characterization of Bartolo, with all kinds of apropos sideplay. Ticozzi was the full-voiced, gentle old *donna di casa*. Vieuille's Fiorello had distinguished bearing.

ORCHESTRAL WEEK-END

The local bands are at it with a vengeance, and deluge follows deluge. Joseph Szigeti was soloist with the Colonne Orchestra, Paray conducting, in the Brahms violin concerto. Szigeti scored his wonted success and had the satisfaction of many recalls. His manner was nicely in keeping with the spirit of the composition; that is, instead of using it as a vehicle for the exhibition of mere virtuosity, he made one feel that the violin was there properly, not to particularize, but simply to assist in the general musical development. His rhythms were incisive, and his phrasing masterly. Another interesting piece on the Colonne program was the Prelude to Raoul Laparra's La Habanera, a lyrical drama which has been in the Opéra-Comique repertoire since 1908. The prelude is a suggestive evocation of the *habanera* and its insinuating movement.

As announced, the Paris Symphony Orchestra is this year launching out into the unusual. Thus, its Sunday concert, under Pierre Monteux, was not only symphonic but also employed the services of the dancer Serge Lifar. The innovation was apparently timely, for a veritable mob attended. Lifar was seen and admired. He appeared in part of the ballet Prometheus, by Beethoven, and did Debussy's Afternoon of a Faun. M. Monteux, for his part, proffered Cephale et Provis, music of an heroic ballet by Grétry, arranged by Mottl; Danse Nocturne (first audition) by Jeanne Leleu; and Petrouchka by Stravinsky. The Pasdeloup Orchestra gave the first Paris performance of Mouvement Symphonique No. 3, by Honegger, the composer conducting, but this (as I am still limited to being in only one place at a time) I was not on hand to hear.

CELLIST SCORES

Gerard Hekking was heard in two superb performances, the first a recital, the second with the Colonne Orchestra, under Paul Paray. At his recital, which attracted a numerous and appreciative audience, M. Hekking, accompanied by Mme. Postel, played sonatas by Handel, Valentini and Boulnois, and de Falla's charming Suite Populaire Espagnole. Encores were in order. With the orchestra, M. Hekking scored a triumph, playing that entrancing outpouring, the Schumann concerto. One did not know which to admire most in M. Hekking's artistry—the purity of his tone, the perfection of his style, his magnificent technic, or the ideational and emotional substance of his message.

OPERA IN FRANCE

For any, educators or otherwise, who may labor under the illusion that opera in France is confined to Paris, a word about the opening of the provincial seasons may not be amiss.

The Marseille Opéra, the first week of its season, gave Hérodiade, Faust, Manon and Mireille; the second week, Salambo, Hulla. Prophête, La Juive, Carmen, Parsifal and Don Juan. The Municipal Theatre of Nancy preluded its "grand" season with a week of operetta: La Mascotte, Les Mousquetaires au Couvent, Paganini, Chanson d'Amour, and Le Grand Mogol. These were followed by Samson and Dalila, Manon, Faust, etc. The Grand Theatre of Bordeaux inaugurated its activities with Lohengrin, Chanson d'Amour, La Favorita, Faust, Manon, Samson and Dalila, and Sapho; the second week giving Aida, Ciboulette, Fille de Madame Angot, Marouf, Barber and Cloches de Corneville. The Municipal Opéra of lovely Grenoble blossomed out with Rigoletto, Le Cid, La Mascotte, Mousquetaires au Couvent, and Chanson d'Amour. At Toulouse, the historic Theatre du Capitole, began with Aida, Manon, Tosca, and Ciboulette; the Municipal Theatre of Angers with Pays du Sourire, Songe d'une nuit d'été, La Juive, Cloches de Corneville and Veronique; Lyon Opéra with Madam Butterfly, Werther, Romeo and Juliet, Pélléas et Mélisande, Carmen, Tosca, Samson and Dalila, Barber and Rigoletto. At Avignon, La Mascotte, La Chaste Suzanne, Mousquetaires au Couvent, and Carmen were the initial bills.

BREVITIES

Norena and Josef Hofmann appeared in joint concert in Paris, October 31.

Rhené-Baton, former conductor of the Pasdeloup Orchestra, who direected at Biarritz in the past summer, is to lead a number of concerts of the Lamoureux Orchestra and the Paris Symphony Orchestra this season.

Yehudi Menuhin is bringing out, at his Paris concert, December 1, the original version of the Paganini D major concerto.

Margherita Bria, soprano, appeared in concert in Montreux, singing works of Mozart and Verdi.

The Bach Society of Paris, is to give the Actus Tragicus, Mass in B minor, five-voiced motet (Jesus, ma joie), cantata Wachet auf, etc. Fauré's Requiem will also be offered.

Max Reinhardt is in Paris and is going to stage The Bat at the Pigalle Theatre.

I SEE THAT

Ernest White, Philadelphia organist, began a series of four weekly recitals on the new Skinner organ in the Church of St. Mary the Virgin, New York, November 1.

* * *

The two-piano presentations of Frances Hall and Rudolph Gruen, sent out every Sunday from Station WEAF, on November 19 will consist of a two-part invention by Bach, Valse (Arensky), Romance (Rachmaninoff) and Duvernoy's Feu Roulant.

* * *

Alfred J. McCosker, director and general manager of WOR, was elevated to the presidency of the Bamberger Broadcasting Service, Inc., at a meeting of the board of directors of that organization. He succeeds Edgar S. Bamberger, who was also vice-president of L. Bamberger and Company, and who resigned both offices to embark on a new business venture.

* * *

Gladys Chamberlain, contralto, began a series of Lieder recitals over Station WICC, Bridgeport, Conn., on November 16. Miss Chamberlain is a protégée of Victor Pranski.

* * *

Richard Singer will give a piano recital at Chalif Hall, New York, on December 6. The program includes two of his own compositions, prelude in C sharp minor and Walpurgis Night, as well as numbers by Bach-Busoni, Beethoven, Chopin and Debussy.

* * *

David Healy, baritone, gave a recital at the Barbizon, New York, on November 7. Walter Golde was the accompanist.

* * *

The first performance of Manoah Leide-Tedesco's quintet for woodwinds, was given on November 5 over Station WJZ. The work is based on one of G. Ferrata's Spring Melodies.

* * *

Ruth Shaffner, soprano, has been engaged for a performance of The Messiah in Passaic, N. J., next month. She also is to be soprano soloist for two performances with the Columbia University Chorus, one in December, when she will sing The Dream of Mary, the other in April, when Samson will be given. Miss Shaffner was heard at Vassar College recently in modern French numbers.

Giulio Setti, choral director of the Metropolitan Opera Company was among the passengers returning to New York by the Italian liner Rex on November 9.

* * *

Berta Gerster-Gardini has been made an honorary member of the New York Matinee Musicale, of which Rosalie Heller Klein is the founder-president.

* * *

Allison MacKown was soloist on November 12 with the Rochester (N. Y.) Civic Orchestra in Mozart's Coronation Concerto. Miss MacKown is appearing at the Geneva (N. Y.) Women's Club on November 20 in joint recital with Alexander Levinton, with whom she recently gave a program at the Irondiquiot Club in Rochester.

* * *

Marie Montana will sing a program at the New York home of William Matheus Sullivan on November 26, the second in a series of benefit recitals for the Christodora Music School.

* * *

Cecilia Guider sang a request program over Station WRNY on November 9.

* * *

Al and Lee Reiser's orchestra was introduced to radio audiences on November 17, over Station WOR.

* * *

The Ladies Musical Aid Society will give a concert for the benefit of unemployed musicians at the Club House, 150 West Eighty-fifth Street, New York, on November 18. The Lyric Quartet and Charles Premmac, tenor, share the program.

* * *

J. Alden Edkins continues to broadcast every Sunday morning over WEAF. On October 29 he included in his program an arrangement for voice of Rachmaninoff's prelude in C sharp minor. Mr. Edkins and his accompanist, Alex Alexin, made the arrangement and wrote the words for the prelude. The tenor also has been appearing recently in motion pictures.

* * *

Gustave L. Becker recently played some Chopin works at a political meeting in New York City.

* * *

Florence Macbeth has joined the artists' resident in the Parc Vendome, New York.

* * *

The University Concert Orchestra (Harry W. Meyer, conductor), gave a symphony concert in New York on October 26, under the sponsorship of the A. W. A. Elizabeth Santagano, soprano, assisted.

Juilliard to Present Three Operas

The Juilliard Opera School, New York, is presenting three operas during the current season, Mozart's Marriage of Figaro, Helen Retires by George Antheil (world première), and Ariadne auf Naxos by Richard Strauss.

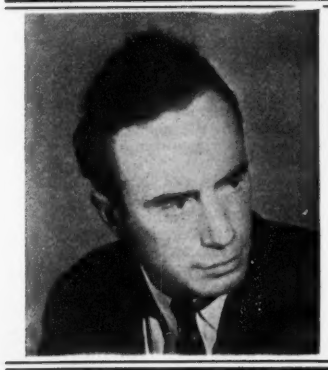
The first-named work is scheduled for December 13, in the Juilliard Hall, and will be repeated on three consecutive evenings. As in former productions, alternating casts will be used. The casts and orchestra are composed entirely of students in the school. Albert Stoessel, director of the opera school, conducts, and Alfredo Valenti is director of the staging. The cast is: Count, Julius Huehn and George Britton; Figaro, Mordecai Bauman and Roderic Cross; Basilio, Eugene Ramey and Allen Stewart; Curzio, Charles Haywood and Roland Partridge; Antonio, Floyd Worthington and Robert Geis; Bartolo, Gean Greenwell; Susanna, Ruby Mercer and Helen Marshall; Countess, Florence Vickland and Apolyna Stoskus; Cherubino, Alma Milstead and Helen Snow; Marcellina, Beatrice Gilman and Pauline Pierce.

Hughes Holding Master Classes in Washington, D. C.

Edwin Hughes is conducting a series of eight master classes for pianists this season on the last Saturday in each month at the Washington (D. C.) College of Music, in addition to his teaching in New York City. Among the many places where Mr. Hughes has conducted master classes or master class sessions are the University of Minnesota (twice); Saint Paul, for the Minnesota State Music Teachers' Association; the Fort Worth, Tex., Conservatory of Music (twice); Houston, Tex.; Lubbock, Tex., for the South Plains Music Teachers' Association; the South Carolina College for Women (Winthrop College); Judson College Marion, Ala.; MacDonald College; and the Ganapol Studios of Musical Art, Detroit, Mich.

Strassner to Conduct New Orchestra

The newly formed Roerich Museum Orchestra of New York, composed of forty players, is conducted by Isidor Strassner, formerly conductor of the Heckscher Orchestra, and also a member of the New York Philharmonic Symphony Orchestra. Mr. Strassner announces a series of three concerts by the new orchestra, and adds that there are a few vacancies, especially for cellists.



GORODNITZKI

"I remember no rendition of this Liszt Concerto in which the technical equipment of the artist was as brilliant." —*Wm. Place, Worcester Daily Telegram, Oct. 6, 1933.*

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Steinway Piano

Braslau Sings Mahler Works With Philadelphia Orchestra

Smallens Conducts Russian and Mozart Music—Melrose Singers Heard in Concert

PHILADELPHIA.—Sophie Braslau, contralto, was the soloist at the Philadelphia Orchestra concerts of October 27 and 28, with Alexander Smallens conducting. Miss Braslau sang the Songs of a Wayfarer by Mahler, again revealing the depth and power always associated with her fine voice. The elaborate orchestration of these songs provides a magnificent setting for the vocal part. Miss Braslau received tremendous applause and was recalled many times.

The Mozart Jupiter Symphony opened the program and had a good reading by Mr. Smallens. He gave close attention to the themes and general character of the work, and was cordially received.

Prokofieff's Scythian Suite was dissonant enough to suit even the most ardent modernist; also, the generous use of the brasses no doubt proved an added attraction to this cult. Stravinsky's Fire Bird suite was well read and performed, arousing enthusiastic response.

MELROSE SINGERS APPEAR

The Melrose Singers (a sextet of young women, each of whom is a professional soloist) gave their annual concert on November 1 at Whittier Auditorium, before a large audience.

The members of the ensemble are Helen Klein Bean, Ruth Storch Behre, Grace Floyd Gonsar, Elsie Marie Keichel, Eve May Roberts and Iva May Young. Eva Folsom Sully is the director and accompanist.

The program included six groups for the sextet, several soli for each member, and piano soli by Miss Sully. Every number was well presented, among the outstanding ones being Rain (Curran), Calm As the Night (Bohm), Ich liebe dich (Grieg), Tally-Ho (Leoni), The Two Marionettes (Cooke), and a group of old-time songs.

These young women have worked hard during the past year under their able leader and have made great progress. Their ensemble is excellent, the blending of the voices smooth and pleasing, and the phrasing carefully worked out and artistically presented. Each of the soloists acquitted herself creditably, with perhaps highest honors going to Miss Behre for beauty of tone quality, stage presence and simplicity of manner. Miss Bean's contralto voice was heard to especially fine advantage in Schumann's Ich grolle nicht. Miss Gonsar pleased greatly with Dvorak's Songs My Mother Taught Me; Miss Keichel, with Star Eyes by Speaks; Miss Roberts, with Prelude by Ronald, and Iva Mae Young, with two readings.

Miss Sully provided sympathetic accompaniments, and in addition revealed herself as an artistic soloist in two numbers by Schuett-prelude to Carnival Mignon, and the sparkling Au Ruisseau.

The audience was enthusiastic, and received the varied offerings most cordially.

PHILADELPHIA CONSERVATORY OF MUSIC

The opera class at the Philadelphia Conservatory of Music has begun rehearsals and will continue them weekly on Monday evenings throughout the season. John A. Thoms is in charge of this department.

STOKOWSKI ORCHESTRA IN NATIVE NOVELTIES

The Philadelphia Orchestra, Leopold Stokowski conducting, presented a delightful program for the concerts of November 3 and 4. Dvorak's New World Symphony occupied the first half of the concert, and was magnificently presented. To be sure, there were individualities in Dr. Stokowski's reading, but these tended to enhance the beauty and clarity of the work. It met with prolonged applause.

After the intermission, Frances McCollin's Adagio was given with feeling and depth. This number aroused more than ordinary interest, as it was composed by a Philadelphia woman prominent in musical circles and a regular attendant at the orchestral concerts. Miss McCollin originally wrote this opus for string quartet and has recently enlarged it for orchestra. The score is well constructed and of musical value, and finds added beauty in the larger form. It received the ovation it deserved.

Another interesting number was Mountains, by Ione Pickhardt, a native of New York City, now living near Philadelphia. This work was composed in 1932 and dedicated to Stokowski. It is short, but says much in few musical tones. It well depicts its name, having strength and breadth. This also was enthusiastically received.

The closing number on the program was Dr. Stokowski's arrangement of excerpts from Die Walküre, expertly done, as always. After prolonged applause, Dr. Stokowski conducted the orchestra in his transcription of excerpts from Tristan and Isolde.

This program was repeated on November 6, with the exception of the symphony. The Tschaikowsky Symphonie Pathétique was substituted for the Dvorak symphony, in honor of the anniversary, that day, of Tschaikowsky's death. Dr. Stokowski also paid verbal tribute to the Russian composer before the performance of the symphony.

M. M. C.

Claudio Frigerio's Career Sponsored by Lucrezia Bori

Metropolitan Baritone Heard Singing Neapolitan Songs by Eminent Soprano

Claudio Frigerio's vocal career had its inception when Lucrezia Bori, staying at a fashionable Italian summer resort, overheard a youth singing Neapolitan folk songs while he accompanied himself on a guitar. Many tourists frequented the place, and it was the custom for local young men who were vocally gifted to entertain the visitors for a livelihood. Miss Bori had been boating on the lake when she heard a baritone voice which attracted her attention. She inquired for the singer and when her party returned to shore, asked that he be presented to her.

"At that time I had never studied," stated Frigerio to a representative of the Musical Courier, "for my family was too poor to afford a musical education. Therefore, I did not recognize the soprano when she was introduced. She gave me a sum of money (which I spent for champagne that evening in company with my friends), and told me that she would send for me some time.

"She kept her word, and the next day I received a note summoning me to her house. The signature of the note then told me her identity. Miss Bori received me and ushered me into a salon, where I sang for a company including prominent and influential persons. The result was that I was sent to La Scala to study, with a scholarship.

"There I remained for some time until the war came. After it was over I returned to Milan and resumed my vocal studies. And with hard work I acquired an operatic repertoire and began my career in earnest.

HIS ARRIVAL IN NEW YORK

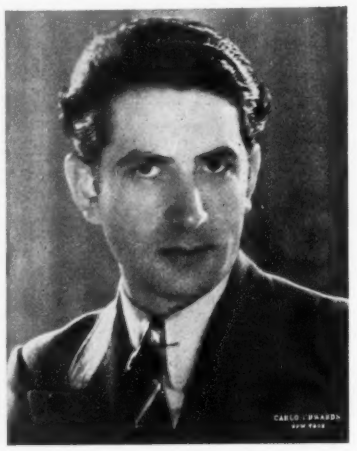
"In the first months of 1930 I went to California with the Columbia Opera Company. This venture failed, but I had a stroke of fortune when Gigli arrived in the West for concerts. I sang for him and was offered a trip to New York to appear with him on a program which was scheduled for Carnegie Hall, April 6, 1930, for the benefit of the Italian Hospital.

"Imagine my delight when this introduction to New York brought me a contract with the Metropolitan Opera and a manager's contract with R. E. Johnston, then manager for Gigli.

"That same summer I went to Italy where I sang with Gigli in Venice and Florence. On my return to New York in the fall of 1930 I made my début at the Metropolitan in Trovatore, and then followed appearances in Traviata, Pagliacci, Lucia and Faust. I also took the part of Paolo in Simon Boccanegra."

At present Claudio Frigerio is appearing with the Salmaggi forces at the Hippodrome, New York. He also has appeared under the auspices of that company in Boston, notably in Rigoletto. Frigerio also has sung with the San Carlo Opera Company, and for a while alternated between the Salmaggi and Gallo organizations.

M. T.



(Photo by Carlo Edwards.)

CLAUDIO FRIGERIO

Kansas City Awaits Début Of Philharmonic Orchestra

Rosa Ponselle Gives Recital—Other Concerts Held

KANSAS CITY, MO.—The début of the Kansas City Philharmonic Orchestra, under Karl Krueger, has been changed to November 28 to allow for thorough organization. The ticket sale is promising, extending to six surrounding states. Claire Dux, soprano; Efrem Zimbalist, violinist; Egon Petri, Mischa Levitzki and Poldi Mildner, pianists, have been engaged for the evening series.

N. De Rubertis and the Kansas City Orchestral Training School Orchestra presented a delightful all-Mozart program for the Kansas City Musical Club, on November 5. Mary Craig, soprano, Mrs. Joseph Easley, pianist, and the Thomas dancers were the assisting soloists. The orchestra offered symphony No. 29 in A major, and Theme and Variations, op. 61; and accompanied Miss Craig in Deh, vieni non tardar (Marriage of Figaro), Mrs. Easley in the D major piano concerto No. 26 and the Thomas Dancers in the ballet, Les Petits Riens. A large, enthusiastic audience attended. The soloists were sincere and impersonal in their interpretations and Mr. DeRubertis conducted with fitting restraint and dignity. The orchestra, composed of young people, managed the classical items very well.

Alpha Van Valkenburgh, soprano, gave a recital of diversified items on November 5, singing with fine vocal fluency and freedom. This artist pupil of the Cranston studios will study further in Philadelphia, her future residence.

Rosa Ponselle, Metropolitan Opera soprano, offered a splendid recital in Lawrence, Kans., on November 6. In the absence of Stuart Ross, who was called to New York because of the passing of his mother, Gayle Giles, young Kansas City pianist and accompanist, acquitted herself creditably with only one rehearsal. The program consisted of arias and French, Italian, German, and English song groups. In magnificent voice, Miss Ponselle had ten encores. Miss Giles was recalled after her second solo piano group. Miss Ponselle spent the week-end with Dr. and Mrs. Sam Roberts.

Mrs. T. J. Strickler, soprano, projected Pamina's aria from The Magic Flute (Mozart) and Theme and Variations (Proch) with distinction, vocally and interpretatively, in the first morning musicale at Hotel Muehlebach, on October 18. Brown Schoenheit furnished the flute obbligati for the latter and The Wren (an encore). Lucile Cole was the accompanist. Catherine Wellemeyer, cellist, Carroll Cole, violinist, and Mrs. Cole, pianist, gave a clearly conceived reading of second trio, op. 29 (Saint-Saëns). The Coles opened with the Pierné sonata for piano and violin.

The Kansas City Ensemble played Quatuor Slave, op. 26 (Glazounoff) and presented an inspired interpretation of Dohnanyi's piano quintet, on October 30. Philip Stevens, pianist, projected his quota with understanding and technical brilliancy. Margaret Bovard, soprano, assisting artist, revealed a fine voice in the Waltz Song (Romeo and Juliet) and an English group. The balance of the ensemble are Myron Johnson and Neil McGinness, violinists, Lawrence Long, viola, Leon Hinkle, cellist, and Philip Stevens, pianist.

Winifred Goldsborough, soprano, delivered a group of Lalla Ryckoff's songs on November 3, for the National League of American Penwomen, accompanied by the composer. Miss Ryckoff repeated her Tramp, Tramp, Tramp and other songs.

C. C. B.

Buffalo Applauds Sonata Program

Gabrilowitsch and Spalding Draw Enthusiastic Audience—Kreisler Presented in Recital

BUFFALO, N. Y.—In a recital of violin and piano sonatas, Albert Spalding and Ossip Gabrilowitsch, both favorites in Buffalo, gave a thrilling performance. Brahms, Mozart and Beethoven were the composers listed, and seldom have their sonatas been so beautifully presented here. Pianist and violinist received overwhelming applause and were recalled repeatedly.

Fritz Kreisler, violinist, drew a crowd of admirers to Elmwood Music Hall for the third concert in the Zorah B. Berry series. In a program of classics, arrangements, and well known numbers, with the valued assistance of his accompanist Carl Lamson at the piano, Kreisler played with his accustomed violinistic art. The audience gave him an ovation, and at the end of the taxing program, insistently demanded encores.

Marion McAfe, soprano, opened the season of the Chromatic Club, in Twentieth Century Hall, giving a diversified program. She made a highly favorable impression by her grace of personality, her command of interpretation and beauty of voice. Robert Hufstader's artistic accompaniments added to the enjoyment of the occasion. Many additional numbers were graciously granted.

The Bavarian Men's Chorus gave its fall concert at Elmwood Music Hall, under the direction of the Rev. Peter Huesges, receiving generous applause for a well presented program of songs of five different countries. Emilie Hallock, Buffalo soprano, gave pleasure in two groups of soli, her audience demanding a number of encores. Miss Hallock's diction and purity of voice were outstanding in merit.

Dr. Lesser Kauffman, chairman of the executive committee of the Buffalo Symphony Society, announces a concert by the Budapest String Quartet in February.

Emil R. Keuchen, organist, with the assistance of Mildred Laube Knapp, harpist, presented an excellent program at Grace Lutheran Church.

The First Settlement Music School gave the first of its monthly student recitals recently. Pupils in violin, voice, piano and cello participated.

Erma Meyers, Minnie Schultz and Quentin Renner presented the program with the massed chorus of 200 voices, in the Consistory auditorium, at the service of the Union Reformation of the Evangelical Synod and Reformed churches in the Buffalo area.

Eva Rautenberg, pianist and accompanist, has had the honor of being chosen by Rose Bampton, Metropolitan Opera artist, as accompanist at her concerts in the Eastern states. Miss Bampton opened her season on October 30 in Mt. Vernon, O., and included in her tour are appearances in cities in Central New York and Virginia.

Victor Valente, son of Dr. Victor Valente, won the piano scholarship provided by the William H. Daniels Memorial and awarded by the First Settlement Music School.

Drusilla Stengel and John Priebe will conduct the present season of the Buffalo Museum's Monday Evening Music Appreciation series, during the absence of Richard Siebold.

William Breach, supervisor of music in the public schools, is organizing several vocal choruses.

L. H. M.

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39 WEST CHELTEN AVENUE GERMANTOWN, PHILADELPHIA

Tristan, Ernani and Iris Added To Lyric Repertoire at Hippodrome

Wagner Drama Has First Presentation by Chicago Opera Company in Matinee Cycle—Verdi and Mascagni Works Given Initial Performances

An unusual number of first presentations by the Chicago Opera Company marked the bills at the Hippodrome, New York, during the week beginning November 6. Wagner's Tristan und Isolde was sung in the Sunday matinee cycle on November 12. Verdi's Ernani had an initial presentation on November 8, and Iris, Mascagni's opera of Japan, was sung on the following evening. Several newcomers to the company made appearances during the week. The other works presented were Cavalleria Rusticana and Pagliacci, Carmen, Masked Ball, Lucia, Faust and Rigoletto.

Double Bill

When one says "double bill," of course one means primarily Cavalleria Rusticana and Pagliacci.

This pair of operas attracted a large Monday night audience to the Chicago Opera Company performance at the Hippodrome, and the representations met with warm applause. In the Mascagni opera, Franco Tafuro, tenor, drew the major share of applause, but a favorable reception was given also to Alice Tully, an American soprano with a pleasing voice and effective histrionic talent.

In Pagliacci, the Nedda was done by Elvira Helal, with Giuseppe Radaelli as Canio The pair gave a lively and well sung account of their tragic rôles. Alberto Baccolini conducted both operas.

Carmen

Except for the fact that Alberto Baccolini's tempi were too slow, the Carmen performance of November 7 was good. Bruna Castagna, in the title rôle, interpreted the cigarette girl as a light-hearted flirt, and again, in her brilliant moments, a radiant personality with a violent temper. Vocally she was in her element, for her range is so large and full in all registers that it seemed no effort for her at all to span the Bizet score. Franco Tafuro (Don José) was always vocally reliable and histrionically convincing. Edith Alexander, as Micaela, sang beautiful high head tones and was accurate in pitch. She was warmly received after her aria. Ettore Nava had to repeat the Toreador song.

Alice Haeseler (Frasquita), Alice Homer (Mercedes), Nino Ruisi (Zuniga), Luigi Molle (Dancairo) and Costante Sorvino (Remendado) completed the cast. These smaller rôles were sung in French while the major ones were in Italian.

Ernani Added to Repertoire

The intrigues and involved rivalries of Verdi's Ernani were exhibited at the Hippodrome for the first time on Wednesday evening. The performance marked the début with the company of Margherita Ringo, America soprano, as Elvira. Having sung in Italian opera houses, Mme. Ringo revealed knowledge of her rôle and a sense of the stage, though she was not always completely successful in fulfilling the taxing dramatic coloratura demands of this part. Giuseppe Radaelli, as the bandit chief of high birth who gives his life to keep a gentleman's agreement, sang many of his airs effectively, if his dramatic portrayal was somewhat lacking in the heroic. The best vocal performance was given by Claudio Frigerio as Don Carlos, a rôle to which his aristocratic method of song and dignified portrayal lent a truly regal air. Nino Ruisi was an earnest and intelligent di Silva. Other parts were sung by Alice Haeseler, Costante Sorvino and Luigi Molle. Alberto Baccolini conducted an orchestra that evidently played without sufficient rehearsal. The chorus was one of the strongest points in a somewhat slipshod production.

Iris Joins List

Mascagni's Iris reappeared on the New York stage last Thursday evening, and the Hippodrome executives did a wise thing in bringing forward this extremely tuneful and lyrically graceful opera. The leading rôles were sung by Annunziata Garrotto, as Iris; Yosio Fujwara, a Japanese tenor. who made his New York début as Osaki; Claudio Frigerio, Kyoto; and Nino Ruisi, the Blind Man. Alberto Sciarretti conducted.

Beginning with the expertly orchestrated and melodious prelude, Hymn to the Sun, an excerpt that has achieved wide popularity, Iris provides much attractive music, euphonious and well written for the voices by the long-experienced Mascagni. The libretto is purposely naïve in the first act, and later turns into typical grand opera tragedy.

Miss Garrotto gave out well-intentioned and telling soprano tones in the title part. The Japanese tenor revealed himself as possessed of a slight voice, pleasant in quality, and able to make his high register fairly full even if not of ringing brilliancy. His delivery was more tasteful and effective than his acting. The rest of the cast furnished satisfactory contributions, in particular, Frigerio, who sang with resonant fluency and gave a sharply etched portrayal as Kyoto.

The Sciarretti interpretation of the score had musical grasp and warmth, even though it was evident that the orchestra and chorus has not been sufficiently rehearsed. The scenery provided satisfactory illusion. A terpsichorean interlude, "Dance of the Masks," was especially well done by Martha Henkel, Edward Caton, and Josef Levinoff.

The Masked Ball

The Masked Ball was repeated by the Hippodrome forces on Friday night, and given a performance of merit and dramatic vigor. In the cast were Giuseppe Radaelli (Riccardo), Pasquale Amato (Renato), Anna Leskaya (Amelia), Bruna Castagna (Ulrica), Maria Olla (Oscar), Luigi Molle (Silvano). Nino Ruisi (Samuele) and Natale Cervi (Tommaso). Alberto Baccolini conducted. Vocal honors went to Mr. Amato for his full-toned and artistic singing, and to Miss Leskaya.

Third Lucia in Fortnight

The Chicago Opera Company seems to have found another box-office attraction in the person of Virginia Le Rae, coloratura soprano, whose top notes proved such a marvel to her New York début audience on October 30. Therefore, for the third time within two weeks Lucia was presented, this time before a good-sized Saturday matinee gathering. Miss Le Rae was again the mainstay of the performance. applauded frenetically especially after the Mad Scene. Franco Tafuro and Giuseppe Interrante were new in the rôles of Edgar and Henry Ashton, respectively. The balance of the cast was the same as at the two former hearings of this opera. Miguel Sandoval was the capable conductor.

Faust

A polyglot performance in several languages did not bother hearers who enjoyed the performance. Lucy Monroe, youthful and slender, sang a graceful Marguerite. Lawrence Power found no terrors in the high notes of the name part; he has a resonant voice and acts with ease. Nino Ruisi was the Mefistopheles. Marie Powers was excellent as Siebel. Alice Haeseler, Pietro d'Andria and Luigi Molle had the minor rôles. The conductor was Eugene Plotnikoff. The house was crowded.

Tristan in First Hearing

The Chicago Opera Company at the Hippodrome last Sunday afternoon embarked upon its most ambitious assignment to date—Wagner's Tristan und Isolde, given by a special all-German cast and with an augmented orchestra under the baton of Harry Ladek. Those who may have approached this venture with some trepidation were most agreeably surprised to find not only a workmanlike production, but one which even had moments of distinction. The first act, in particular, proceeded with routined smoothness. Evidently both orchestra and singers had had a great deal of rehearsal; the orchestral playing, except for the still rather uneloquent and clumsy brasses, was of a smoothness, clarity and unfaltering pace that reflected immense credit upon Mr. Ladek, who had apparently shaped the production with tireless effort. The scenic investiture was commendable, settings, costumes and lighting blending to produce convincing atmosphere and background.

The principals, with several exceptions, gave superior efforts to the work. Particularly good were the two chief feminine artists. Rachel Morton as Isolde, though not rising to the imperious and tragic heights of the drama at all moments, sang with poise, power and exemplary tonal production, especially in the love scene of Act II. Norma France, the Brangäne, dowered with a beautiful voice and considerable temperamental feeling for the stage, revealed great promise in her characterization of a rôle that, as a young singer, is relatively new to her. She has a true Wagnerian voice of range and rich color. The weakest element in the performance was the Tristan of Arthur Gerry, who made his début with the company on this occasion. He was at his best in dramatic singing; to the pianissimo phrases of the duet in Act II neither the limited upper range nor the method of production of his voice was adequate. Pasquale Amato, staunch veteran of many illustrious stages and productions, was completely at home in the rôle of Kurvenal, to which he brought dramatic power and skill of characterization, as well as vocal force. Sigurd Nilssen's King Marke was marked by sympathetic vocal style, excellent tonal qualities, and dignity of bearing. Other rôles were sung by Alexis Tcherkassky as Melot, Karl Schubach as a Shepherd, and Costante Sorvino as a Steersman and a Sailor. The contributions of the ensemble of sailors in the first act lacked in volume and ensemble spirit. but the stage action throughout showed the benefits of careful preparation. On the whole, a production to reflect much credit on the organization.

Rigoletto

In the evening Rigoletto was given, the principals being Dorothy Chapman as Gilda, Franco Tafuro as the Duke, Bruna Castagna in Maddalena, and, in the title rôle, Claudio Frigerio. Mr. Frigerio scored heavily as the hunchback, winning enthusiastic applause for his vocal and dramatic finesse and power. Miss Chapman gave her usual appealing and tuneful portrayal of Gilda, a part to which she is well suited pictorially as well as tonally. As the Duke, Mr. Tafuro was excellent and received his due meed of approval. Miss Castagna was effective as the gypsy girl.

Curtis Institute to Broadcast Chamber Music

The chamber music department of the Curtis Institute of Music, Philadelphia, will be featured in the regular weekly Curtis broadcast over WCAU on November 23. The program lists the *adagio assai* and *cantabile* of the piano quartet No. 1 in E flat of Beethoven, played by Ezra Rachlin, piano, Oskar Shumsky, violin, Arthur Granick, viola, and Howard Mitchell, cello; two songs for voice and string quartet by Netschajew, sung by Irra Petina with the Elbee Quartet; the *allegro ma non tanto* and *dumka* from Dvorak's piano quintet in A, op. 81, played by Yvonne Krinsky at the piano and Mr. Shumsky and Marian Head, violins, Mr. Granick, and Mr. Mitchell.

Harold Henry in Subscription Recitals

Harold Henry has given three of the five subscription lecture-recitals he is offering in his studio on Madison Avenue, New York, on the Thursdays of this month. The pianist talks on the composers whose works he is to play, illustrating from time to time on the piano the points he is making, and follows with a forty-minute program. At the first of these events Mr. Henry spoke of and played works by Bach and Debussy; at the second, he spoke about the sonata form, and played works by Scarlatti, Beethoven and Liszt. The third program was devoted to Schumann and Brahms. The subscription list contains many prominent members of New York society.

Jarboro to Sing in Philadelphia

Caterina Jarboro, soprano of the Chicago Opera Company, will appear in a concert at the Academy of Music in Philadelphia on November 24. A native of Wilmington, N. C., she attended the St. Thomas Catholic School there where she was encouraged in her ambition to become an opera singer. In 1924 Miss Jarboro went to Europe to continue her music education and studied under Maestro Leon Escalais in Paris for two and one-half years. She then spent four years at the conservatory in Milan, working in music and dramatic art.

On May 13, 1931 at the Puccini Theatre in Milan Miss Jarboro made her European début in Aida. After her appearance there, she toured Europe and was heard in concerts at Naples, Paris and Biarritz. In 1932 she returned to this country. Miss Jarboro made her American début with the Chicago Opera Company at the New York Hippodrome on last July 22, as Aida. Her concert in Philadelphia marks the first in a proposed series she will give this season.

Sunday Nights at Nine Resumed

Under the above caption, the highly diverse and diverting Sabbath evening entertainments which Catharine A. Bamman arranged at the Barbizon-Plaza last winter, resumed their course for 1933-34 on November 12. To judge by the applause of the large number of auditors who were on hand for the renewal, the present series seems certain to duplicate its earlier successes.

There was a small orchestra, under the direction of Owen R. Jones; the Koravel Ensemble sang Spanish and Viennese songs; Roy Atwell was his inimitable comedy self; Nina Tarasova, Hilda Kosta, Sam Wren, Sue Read, and accomplished Vandy Cape, vocalized in various styles; Mr. and Mrs. Charles Coburn did dramatic episodes; and among other expert entertainers on the bill were Allan Shaw, Paula Trueman, Thalia Zanou, Sigmund Spaeth, Felicia Sorel, Neill O'Malley, Claire Lea, Richard Stuart, Daca, and Asya Kaz. The production was splendidly staged by Gerald Hanchett.

The box-office reported a sold out house, and a number of seat applicants had to be turned away.

Hall and Gruen in Benefit Recital

The National Musical Benefit Society of New York presented Frances Hall and Rudolph Gruen in a recital of music for two pianos on October 29, for the benefit of the Artists and Writers' Dinner Club. Their program included On Wings of Song (Mendelssohn-Gruen), Duettino Concertante (Busoni), two excerpts by Gruen, scherzo and humoresque from the first suite, Ravel's Laideronette, Empress of the Pagodas, Henselt's Si oiseau j'etais and the Rakoczy March (Berlioz-Hutcheson).

Triumphs in NEW YORK RECITAL Oct. 30

"It is not extravagant to say that Bach himself would have probably played it this way."
—*New York Sun.*

FRANK
BISHOP
PIANIST

"a fine virility of manner and a conscientious clarity of detail . . . A firmly grounded technical equipment, a well developed sense of style . . . resourcefulness as a program maker."—*New York Sun.*

"digital brilliance was combined with clarity of outline and detail . . . vigor and spirit."—*New York Herald-Tribune.*

"a solid, well-trained technique."—*New York Times.*

"altogether delightful . . . well-rounded phrasing, musicianly shading and a most satisfying technical clarity."
—*New York Evening Journal.*

Concert Management
GEORGE LEYDEN COLLEDGE
Steinway Hall 113 West 57th Street New York City

Phonograph Recordings Show Crop of Musical Miscellanea

Brief Reviews of Items from Telefunken, Victor and Polydor—Kleiber Conducts Handel's Alcina Ballet Music and Stravinsky's Fireworks—Caucasian Sketches Complete—Wagner's Das Liebesverbot Overture—Records by Elman and Coates—Society News

By RICHARD GILBERT

The unusually prolix appearance of album sets during the past few months has precluded the reviewing of a number of worthy single-disc items which saw publication at the same time. This accumulation should under no circumstances be neglected.

TELEFUNKEN

Telefunken offers some extremely delectable music in its presentation of ballet movements from Handel's opera, Alcina, played by Erich Kleiber and the Berlin Philharmonic Orchestra (No. SK 1270). Played in its original form (with cembalo by W. Drwenski) this debonair array of tunes and quaint classical rhythms transports one to the candle-lit and foppish world of Henry Fielding and John Gay. Buoyant, blithesome music of the eighteenth century theatre, these instrumental felicities of Handel cannot fail to titillate the modern ear in the most disarming fashion. Kleiber's cohorts play with much style and finish, glazing the music's mellifluent contours with a sheen of perfect intonation and precision. The vitreous quality of the recording strives to match, and thoroughly succeeds in doing so, the crystal transparency of such pristine music. This outstanding disc affords an excellent introduction to Telefunken's adroitness in engraving sound.

Kleiber's versatility is demonstrated, in contrast to the above, by his recording of Stravinsky's Fireworks. This kaleidoscopic piece is from the Russian's juvenilia which includes a symphony (redolent of Tschaikowskian devices), a *scherzo-fantastique*, a dirge in memory of Rimsky-Korsakoff, and a few songs and piano *morceaux*—music unashamedly derivative, adumbrating very little the composer of Petrouchka and Le Sacre. Fireworks, if we recall our Schaeffner correctly, appeared between 1905 and 1910 and was written for the marriage of Rimsky-Korsakoff's daughter. Displaying considerable instrumental virtuosity, much of it might have come out of Le Coq d'Or. Nevertheless, the short piece has spontaneity; the Berlin Philharmonic throws it off expertly and the recording is vivid (Telefunken No. SK 1205). Kleiber's reading of the overture to von Reznicek's Donna Diana occupies the reverse, which is a pity.

Brahms' concerto for violin and orchestra, D major, is available in complete form in two recordings. For those who, for some reason or another, might desire only the *adagio*, we recommend the playing of Georg Kulenkampff and the Berlin Philharmonic Orchestra, directed by Paul van Kempen (Telefunken No. F 1423). This unknown violinist plays with an unusually rich, mellow tone that goes well with the almost overripe nature of the writing. The romantic character of the sombre movement is stressed perhaps a little too much, yet such geniality and gentle pathos as Brahms bestowed upon it preclude anything but emotion. The recording of the full orchestra against a solo instrument achieves laudable balance; especially in the ending—where the violin, against the syncopated sobs of the orchestra, finally soars to ethereal heights on an *arpeggio* figure—one never loses the solo part, even in delicate *pianissimo*.

POLYDOR

A novelty indeed is the overture to Wagner's youthful Das Liebesverbot (The Novice of Palermo). Polydor offers a rousing recording of this ebullient curtain-raiser, performed by the Berlin State Opera Orchestra, Alois Melichar conducting (No. 27296). Like the young Stravinsky, Wagner showed an early predilection for orchestration. In this work he keeps tambourines and castanets going much of the time. The energetic music is conspicuous only for its youthful verve. Collectors of Wagneriana will want this record.

In the Village and March of the Caucasian Chief, up to this time, remained the exclusive representations of Ippolitoff-Ivanoff's suite, Caucasian Sketches, found in disc catalogues. Alois Melichar, whose prolific recording conducting seems to be eclipsed only by that of Piero Coppola of French HMV, presents those numbers as well as the remaining two, In the Mosque and In the Mountains, and puts them nicely on five 10-inch disc sides (Nos. 24802, 24803 and 25027). This musical travelogue is entertaining impressionism and it is exceptionally well-played here by the Berlin Philharmonic. The reproduction is especially lucid. Rimsky-Korsakoff's Flight of the Bumble Bee (from Tsar Saltan) fills out the set.

VICTOR

The fund of recordings of Russian music played under Albert Coates' direction appears to be inexhaustible. On Victor's November list may be found another disc from this copious source: Dance of the Tumblers (from The Snow Maiden, by Rimsky-Korsakoff) and Storm Music (from Ivan the Terrible, by the same composer). Disc. No. 11454. Rimsky's artificialities seem timid today after the deluge of screen "effect" music poured on us in connection with many Hollywood super-sound epics. Coates extracts all there is to obtain from the music; energetically engendered, these flights are crisp and timed to well-drilled orchestral precision.

Violin students will be glad to know that at last there is a superior electrical recording of Sarasate's Zigeunerweisen, for which we have had many inquiries. Elman plays these airs (two record faces) with all the lushness of his round, broad tone. The piano accompaniment detaches nicely. (No. 7780).

MORE SOCIETY NOTES

The old and egregiously disconcerting saw to the effect that the finest things in life are free, simply cannot be applied to music. Nor is the best that this art has to offer by any means the most popular among folks who go in for tonal listening, occasional or otherwise. Hence, among phonophiles, the disc society movement. This method of assuring the financial success of a recording project is gaining momentum in Europe, especially under the auspices of His Master's Voice and affiliated companies. These publishers determine, through advance subscriptions, the extent of a demand, then proceed accordingly in providing the musical cognoscenti with reproductions of highly authoritative interpretations of their favorite works. Thus far these societies have been eminently successful in getting what they want put on discs, so that several thousand votaries of a particular composer may be appeased.

Although we have mentioned these publications before, it may be informative for some to recapitulate. To date the following albums have been released: Beethoven Society (piano sonatas played by Artur Schnabel, two albums); Haydn Society (quartets played by the Pro Arte String Quartet, two albums); Sibelius Society (symphonies and tone poems played under the direction of Serge Koussevitzky and the late Robert Kajanus, two albums); Schubert Society (Die Winterreise sung by Gerhard Hüsch); Hugo Wolf Society (Lieder sung by Elena Gerhardt, Friedrich Schorr, Hüsch and H. Janssen, two albums); and a "48" Society (Bach preludes and fugues played on the clavichord by Arnold Dolmetsch).

Copies of the above sets, with the exception of the first Sibelius album (see Musical Courier, January 7, 1933), have not been supplied for review. But, with one exception, they are heartily endorsed. Unless you are a member of the Dolmetsch cult which makes a fetish of the Haslemere Festivals, forget about the "48" Society. Arnold Dolmetsch may be the world's foremost authority on archaic instruments and a musician of ripe experience but, most certainly, he is not a performer of the first rank. If this set is any criterion of his digital virtuosity, then the work subscribed to here might have been better entrusted to his son Rudolph, whose excellent harpsichord records of sixteenth and seventeenth century music call for appraisal at some future time. Apologies of Dolmetsch's English friends meet with a curiously cold reception here. One does not care to listen repeatedly to disfigured Bach; to hear over and over again spurious notes (in some instances with ensuing corrections), erratic rhythms, blurry passages and general technical incompetence. It is highly doubtful, too, if the use of the keyboard instrument of Bach's day adds interest to an exposition of music eminently well adapted to the modern piano. Unlike the Goldberg variations, the preludes and fugues in their original form present little difficulty for contemporary fingering. Their design and emotion may be enhanced rather than impaired by modern methods—especially when the instrument responds to the hands of a deeply perceptive and prodigiously equipped executant such as Samuel, Fischer, Hess or Gieseking.

At any rate, condolences are herewith extended to American members of the English Columbia "48" Society. What purports to be a consolation to "48" enthusiasts is the formation of a disc society to sponsor a recording of Bach's two books of preludes and fugues, played by Edwin Fischer. This pianist's Bach playing may be investigated at any time by recourse to the nearest dealer who stocks his HMV recordings of the chromatic fantasy and fugue and other works. There is no necessity here of buying a pig in a poke; this German specialist's Bach is of a different order indeed. The first "48 Praeludien und Fugen" album emanates from the German branch of HMV and contains seven discs. The numbers published at this time are not specified in the announcement recently received.

Issue of the first volume of the Delius Society has been temporarily delayed by the illness of Sir Thomas Beecham who will conduct Appalachia and Sea Drift.

HOW TO PROCURE THESE LIMITED EDITIONS

These HMV Society releases may be obtained through any Victor dealer if ordered before the edition is fully subscribed to. However, a number of record importers located in New York, Philadelphia, Boston, Cincinnati, Cleveland and Chicago, place a number of these sets in their stocks from which they are available without an advance order. These stores are apt to have some sets on hand which, by now, are no longer procurable from the manufacturers, the initial limited pressing having been exhausted. This department will gladly extend its services to those who have difficulty in obtaining any of the recent albums.

THE LATEST VICTOR RED SEAL RELEASES

MUSICAL MASTERPIECE SERIES

GÖTTERDÄMMERUNG (Excerpts) (Wagner). Played by Leopold Stokowski and the Philadelphia Orchestra, assisted by Miss Agnes Davis, soprano, on five double-faced 12-inch Victor Records, Nos. 7843-7847 . . . . and in automatic sequence Nos. 7848-7852. In Album M-188 with Booklet. List price, $10.00. Also available on Long-Playing Records, Nos. L-11671, L-11672 and L-11673-S. List price, $7.50.

This album set is Dr. Stokowski's concert version of excerpts from Die Götterdämmerung. It consists of (a) Siegfried's Rhine Journey, (b) Siegfried's Death, and (c) Brünnhilde's Self-Immolation, sung by Agnes Davis. This stupendous work majestically interpreted, superbly reproduced, ranks with the world's greatest examples of recorded music, and should be in your library.

SONATA IN D MINOR (Violin, unaccompanied) (Bach). Played by Adolf Busch on three double-faced 12-inch Victor Records, Nos. 7554-7556 . . . . and in automatic sequence Nos. 7557-7559. In Album M-133 with Booklet. List price, $6.50.

THE D MINOR SONATA, one of the six for unaccompanied violin, has as its final movement the celebrated Chaconne . . . . the theme with thirty-three variations which every violinist aspires to play. Adolf Busch interprets it with a breadth of tone that will make you want to own the records.

QUARTET IN B FLAT MAJOR (opus 67) (Brahms). Played by the Budapest String Quartet on four double-faced 12-inch Victor Records Nos. 11545-11548 . . . . and in automatic sequence Nos. 11549-11552. In Album M-183 with Booklet. List price, $6.50.

This quartet, often designated as the Brahms "Pastoral" quartet, abounds in changing rhythms which give the music a touch of jollity and humor. For the section of your record library devoted to Chamber Music you will need this quartet as played by Roismann, Schneider, Ipolyi, and Schneider.

RED SEAL RECORDS

SONATA IN A MAJOR (Mozart). Played by José Iturbi on Victor Records Nos. 11593 and 11594. List price, $1.50 each.

MEISTERSINGER—Gut'n Abend, Meister (Good Evening, Master) and ICH SEH' 'SWAR NUR (I See Why 'Twas). Sung by Friedrich Schorr and Göta Ljüngberg with accompaniment of the London Symphony Orchestra conducted by Lawrance Collingwood on Victor Record No. 7680. List price, $2.00.

PAVANE AND PASSEPIED (from "Le Roi s'amuse") (Delibes). Played by the London Symphony Orchestra conducted by Lawrance Collingwood on Victor Record No. 4234. List price, $1.00.

NAZARETH (Gounod) and THE ROSARY (Nevin). Sung by Richard Crooks with accompaniment of orchestra and organ on Victor Record No. 1634. List price, $1.50.

THE STAR OF BETHLEHEM and THE HOLY CITY (Both by Adams). Sung by Richard Crooks with accompaniment of orchestra and organ on Victor Record No. 7854.

RCA VICTOR COMPANY, INC.
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New York Orchestra to Give Popular Series

Sokoloff Persuades Committee to Lower Prices on Concerts

What the concert business needs today more than anything else is a revised price scale, says Nikolai Sokoloff, and, with the courage of his conviction, he has persuaded the executive committee of the New York Orchestra, which he directs, to offer subscription tickets for the orchestra's series of five concerts at Carnegie Hall, New York, at prices that may fairly be called "popular," the average price of seats being less than a dollar.

"When I assumed the direction of the New York Orchestra last December," said Mr. Sokoloff, "I must admit that everyone seemed to regard its future as dubious. Since then we have given eighteen concerts. And the summer season at Music Hill, Weston, Conn., was a real triumph. It was predicted that we would have only the fireflies and whippoorwills for audience. They were there, but so were some 1,500 persons for the first concert, and the audience grew and grew until we concluded the series with an attendance of 2,800 people. We had seats for only 1,500, while the rest of the multitude reclined on the grassy slope reaching clear to the rim of the meadow.

"The charm of these concerts has, I believe, won the orchestra a special place in the hearts of our hearers. And playing together three times a week for six consecutive weeks has given the personnel a responsiveness and sense of solidarity that can only be attained by such intensive collaboration."

In addition to the series at Carnegie Hall, the orchestra is pursuing its announced policy of contacting adjacent cities which have no orchestras of their own. It will be heard for the first time this season in half a dozen smaller cities within a range of 500 miles of New York, and plans are afoot for it to participate in several spring festivals nearer home.

NIKOLAI SOKOLOFF

The New York Orchestra was organized two years ago by the musicians themselves, men who had been identified with leading orchestras here and abroad. It runs without either sponsors or guarantors, and its decisions are made by an elected committee in conjunction with Mr. Sokoloff. T.

Chicago Symphony Orchestra Presents Mischakoff and Ganz

Herman Devries Delivers French Lecture—Opera To Be Given in English—Another Lyric Drama Project Rumored

CHICAGO.—The fifth program of the Chicago Symphony Orchestra included Liadoff's legend, Kikimora; Miaskowsky's E flat minor symphony and Berlioz' Rakoczy march from the Damnation of Faust. The soloist was Mischa Mischakoff, concertmaster, who played the Sibelius concerto in D minor. This was the violinist's eighth solo appearance since he joined the orchestra in 1930. Since he first made his art known here Mischakoff's tone has grown considerably. Due probably to atmospheric conditions the violinist could not keep his violin in tune on this occasion, which was regrettable, as otherwise his performance of the Sibelius concerto was wellnigh perfect.

The oftener we hear Miaskowsky's music the better we like other Russian composers, especially Tschaikowsky who Miaskowsky imitates now and then but never equals.

CERCLE FRANCAIS HEARS HERMAN DEVRIES

Herman Devries, dean of Chicago music critics and a lecturer of note, was presented by Le Cercle Francais in his Reminiscences of Georges Bizet. Mr. Devries gave the same lecture last season in English, but this time he addressed the Cercle in French and made a decided success with his hearers.

The assisting artist on the program was Aida Ventos, a student of Mrs. Herman Devries, who sang three seldom heard chansons by Bizet in a manner that reflected credit on her mentor, who played artistic accompaniments for her.

OPERA IN ENGLISH ANNOUNCED

A season of opera in English will be opened at the Garrick Theatre on December 3. The cast is to be made up of resident singers, according to Charles J. Thannhause, general manager of the newly organized company. The Bartered Bride will be the first bill, for which the translation from the Bohemian was made by Libushka Bartusek, remembered for her fine work as ballet mistress of the former Chicago Grand Opera Company, and engaged in a like capacity by this new organization.

Among the singers already secured for the Bartered Bride are Hortense Drummond, contralto; Alice Mock, soprano; William Miller, tenor, and Emery Darcy, baritone. In later attractions we are to hear Lorna Doone Jackson, Florence Tennyson, Charles Sears, Bertram Goltra and Clifford Bair. The chorus and ballet are to be recruited here. Popular prices will prevail and a weekly change of bill is promised.

GRAND OPERA SEASON

Rumors galore have been afloat in the Windy City regarding a season of grand opera, but so far nothing tangible has come to our notice. It has been said that Paul Longone, who first contemplated giving a season at the Civic Opera House, was compelled at the eleventh hour to change his plans, although he had secured an option on the old Auditorium. It is also reported that Mr. Longone is backed in his project by George Woodruff, who was the president of the Bank of the Republic and is vice-president of a Century of Progress exposition, and George Lytton, vice-president of the Hub, and other prominent Chicagoans.

It may be possible that by the time these lines are published Mr. Longone and his associates will have announced their contemplated season of grand opera, to open late in December. We have waited since last September to make any kind of announcement regarding the reopening of grand opera here on a scale such as Chicago demands after enjoying its own opera company for many years. It is regrettable that Chicagoans should be deprived of grand opera. Opera will not restore prosperity, but it will help in bringing better times to many Chicagoans, from the scrubwoman to the big banker in his mahogany swivel chair.

For the three performances of intimate opera which will be given for the benefit of Olivet Institute at the Palmer House ballroom on November 21, December 19 and January 23, Conductor Karl Krueger has chosen works new to America. Presented as miniature masterpieces were in the eighteenth century royal and ducal courts of France, Austria and Italy, the productions will have intimate and suitable surroundings. Rimsky-Korsakoff's Mozart and Salieri and Gluck's Le Cadi Dupé are the opening bill on November 21. For December 19, Andre Wormser's L'Enfant Prodigue and Stravinsky's Pulcinella will be offered. Mr. Krueger has scheduled Gretry's Le Tableau Parlant and Gustave Holst's Savitri for the final performance.

GANZ APPEARS WITH CHICAGO ORCHESTRA

Rudolph Ganz appeared on the regular Chicago Symphony Orchestra's Thursday-Friday programs of November 9 and 10, in the triple capacity of pianist, conductor and composer. In the first part of the concert Mr. Ganz played the Rachmaninoff C minor concerto and after the intermission conducted his own orchestral sketches, Animal Pictures.

Though he had appeared eight times previously with the orchestra we do not recall having heard Ganz to better advantage. He approached the Rachmaninoff concerto with that lucidity of mind that has placed him so high among modern keyboard artists. Here is a pianist who does not strive for effect, who does not pound the piano—yet in dynamic passages (and there are many in the composition under review) the crashing chords were limpid. Ganz' interpretation of the Rachmaninoff concerto is to our liking and our views were shared by the audience, which recalled the soloist many times at the conclusion of the number. The pianist was given superb support by the orchestra under Dr. Stock.

As to his Animal Pictures, which we knew only as piano pieces "for children who want to grow up and grown-ups who still can be young," they are as clever and as funny in their orchestral habiliments as they are as piano pieces.

Stock directed the first part of the program, which included Sinding's Rondo Infinito and the Sibelius symphony No. 1 in E minor.

MUSICIANS CLUB'S EXCHANGE PROGRAMS

A program devoted entirely to numbers by British composers was offered by the Musicians Club of Women at Curtiss Hall on November 6, carrying out the National Federation of Music Clubs' plan of promoting international exchange programs. England's composers represented were Morley, Peersons, Purcell, Shaw, Howells, Williams, Bantock, Lord Berners, Bridge, Scott, Bax, Legmann, Warlock, Quilter, and Goossens. Margaret Gent, Bessie Smith and Therese Linton sang the vocal selections in pleasing manner. Jasna Bjankini gave good account of a group of piano numbers, and a trio made up of Leta Murdock Ehmen, Elizabeth Olk-Roehlk and Mora Murdock presented Goossens' Five Impressions of a Holiday most effectively.

PEOPLE'S SYMPHONY'S CONTEST FOR SOLOISTS

Contests for pianists, violinists and vocalists for appearances as soloists with the orchestra are announced by the People's Symphony Orchestral Association. The finals will take place January 2 to 6, and the winners will appear in concert with the orchestra during that month. The board of judges is made up of the Chicago daily paper music critics and some of the foremost piano, violin and vocal teachers of the city. Piano and violin contestants must be under the age of twenty-five, but there are no age limits for the vocal contestants. All applications for entrance must be made to Maurice Rosenfeld, associate manager of the orchestra, 606 Kimball Biulding.

CHICAGO COLLEGE OF MUSIC ADDS TO FACULTY

Several well known teachers have recently been added to the faculty of the Chicago College of Music, of which Esther Harris is president. Maurice Rosenfield, lecturer and piano pedagogue, has been appointed vice-president, and will conduct master classes and classes for advanced piano students. Adolph Muhlmann, vocal teacher and former operatic baritone, has been made second vice-president and will direct opera classes and give private vocal instruction. Isador Berger, violinist and conductor, former concertmaster of the Chicago Civic Opera orchestra, has also been added to the violin faculty. Besides teaching violin Mr. Berger will hold ensemble classes.

SHAN-KAR'S APPEARANCES CANCELLED

Due to an injury to his hand received during his performance in Cleveland, O., Uday Shan-Kar was compelled to cancel his Orchestra Hall programs of November 4 and 5. The Hindu dancer expects to fulfill this engagement later in the season.

AMERICAN CONSERVATORY NOTES

Edward Collins was the soloist at the monthly meeting of the Bohemians on November 10, playing his own second piano concerto and numbers by Brahms.

Gamma chapter of Phi Beta Fraternity will present Rudolph Reuter in recital on November 27, the proceeds to be used for the chapter's scholarship fund.

Ralph Niehaus, student of Theodore Harrison, sang the tenor soli in three performances of the Messiah in Bloomington, Ill., on Octoer 24, 25 and 26.

Virginia Munro, violinist, pupil of Reuben Marcus, and Shulamith Malkin, pianist, student of Alexander Guroff, appeared in joint recital at the Studio Theatre on November 8.

RENÉ DEVRIES.

Marie von Unschuld Discusses Home Practice

Marie von Unschuld, Washington, D. C., piano pedagogue, stresses the importance of training the music student for results in home practice.

"The struggles and shortcomings of the average music student," Mme. von Unschuld said, "arise chiefly because he has so little knowledge of how to use his time advantageously for home practice. He wastes a great part of his time because he does not think. Why does he not think? Because he has never been taught to do so, nor has he been trained in mental discipline.

"The methods of our schools tend in general toward the so-called sugar-coated method of teaching. Everything is done to make the learning process easy for the pupil. Yet at the same time he is given a much greater amount to learn and to read within a school year than he can possibly digest mentally. Therefore he resorts to memorizing whatever he can in the shortest time possible by the process known as cramming and rests content that he has passed.

"With this mental attitude, and the habits formed in consequence, most music students think that they can manage their music lessons in the same way. They become quite discouraged because of their inability to satisfy a serious music teacher, in spite of their perseverance in sitting for a stated time before their instrument. Usually they offer as their excuse that they have not four or five hours a day at their disposal for practice, thinking that their progress depends on the length of time spent on the exercise rather than on intelligent concentration.

"To solve this difficulty becomes a most serious problem for the music teacher. But, fortunately, the American student is highly intelligent fundamentally. With the average student the teacher will always succeed, provided he will undertake the task of teaching him how to think while practising.

"How to get from the talented as well as from the less gifted, from more or less advanced pupils, the same accuracy of technic and of interpretative understanding, I can best explain, perhaps, simply by describing the way in which I direct my students. The little ones are an easier problem than the older students of high school or college age. In order not to antagonize the latter, one has to handle them more carefully and diplomatically to achieve the same results.

"First, of course, before even the simplest piece is attempted, there must be a crystal-clear explanation of every detail, based on a thorough training in the fundamentals of technic. This explanation is the task of the teacher, who of course must have a superior knowledge of the piece he is going to teach. The explanation includes: how the fingers must touch the keys, the careful fingering of every note, without regard to what happens to be printed, how to produce the particular tone-color desired, the detailed phrasing, and careful, detailed and correct use of the pedal.

"The student is to take first the right hand part alone, then the left hand alone. In this way it may be that in one lesson only one page, or perhaps only two or three lines of the composition will be explained so that the pupil really grasps the explanation. Then the teacher demonstrates the points made by playing the piece himself, constantly recalling to the pupil the previous explanations, thus strengthening the pupil's understanding of the principles taught. The student is now ready to practise this at home. The whole method, as I point out, is a purely psychological one, accomplished through the activity of your brain—by this reflective process: to see, to recall, to act and to listen.

"How much time students save who practise in this way. Even twenty minutes a day practising in this thinking manner will forward a student unbelievably. It may seem slow, but by perfecting one line every day, would he not have 365 lines at his actual command at the end of a year? And how many compositions 365 lines comprise! Remember Æsop's fable of the turtle and the hare." J.

Frederic Dixon Gives Successful Binghamton Concert

BINGHAMTON, N. Y.—Frederic Dixon, pianist, was in superb form for his second Binghamton recital, duplicating his success of last season. Every number showed artistic qualities and finish, and he was thoroughly enjoyed and appreciated by the audience. He was forced to add several encores.

Mr. Dixon's program included From the Depths (MacDowell), The Lake at Evening (Griffes), Poissons d'or and Jardins sous la pluie (Debussy), Malaguena, (Lecuona), Au bord d'une source (Liszt), prelude in D flat and étude op. 10, No. 4 (Chopin).

In answer to the insistent requests for encores Mr. Dixon played Minstrels (Debussy), Hungarian (MacDowell) and By the Sea Shore (Smith). The concluding number was concerto No. 2 in C minor by Rachmaninoff. Jess Weston of Endicott played proficiently at the second piano.

A tea was given for Mr. Dixon on the Sunday afternoon preceding his concert here, by Mr. Weston at his home in Endicott, N. Y. It was attended by a large number of Mr. Dixon's friends in this vicinity. During the afternoon Mr. Dixon delighted the guests with his excellent interpretations of Lake at Evening (Griffes), C minor étude (Chopin), and the Debussy numbers Garden in the Rain, Cathedrale Engloutie, and Minstrels. I. S.

Joseph Wagner to Spend Year in Europe

Joseph F. Wagner, conductor and composer, left for a sabbatical year in Europe on October 31. Long associated with the Boston Civic Symphony, which he has organized and conducted, as well as teaching privately, Mr. Wagner has served on the faculties of Boston University and Rutgers.

On October 13 a chamber music concert of his compositions was given in Boston's George Brown Hall, under the auspices of the Boston Civic Symphony Orchestra and Chamber Music Guild. The works presented were: Sonatina Lyric with Paul Cherkassky, violinist and Marjorie Church, pianist; two sketches for flute, clarinet and piano, with George Laurent, Rosario Mazzeo and Ruth Culbertson; two Moments Musical for string quartet, played by the Durrell String Quartet; Rhapsody for clarinet and piano, and the quintet for string quartet and piano, played by the Durrell ensemble and Jesús María Sanromá.

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New York November 18, 1933 No. 2797

To pad, or not to pad, is the question with composers of limited ideas.

—o—

In composing, eternal commonplaces are as bad as infernal complications.

—o—

"In his day," asks J. P. F., "was not that daring Lieder composer of Vienna, the Big, Bad, Hugo Wolf of song writers?"

—o—

Arnold Schönberg pays a pretty compliment to our country when he says that in its far reaches there lurks undiscovered genius for composing, and that he shall make every effort to discover it. All our tonal circles wish him well in his quest.

—o—

True v. False National Art

The gospel of nationalism in art dominates the present-day musical world with particular authority. A half century or more ago the true folk spirit, as manifested in the New Russian and other national schools, was hailed as the most vital and potent force in the field of melodic expression—a salty and saving grace in a rapidly degenerating Romanticism. Today, nationalism has divided the musical expression of the world into small movements, each of which is attractive and original in its own way, but none of which has as yet shown a scope and depth of expression equal to the great tradition which it displaced. In its worst manifestations (such as those bound up with political and other irrelevant movements) present-day nationalism constitutes a grave menace, in the opinion of many, to the free development of music.

One of the most authoritative recent pronouncements on the matter is that of Alfred Einstein, the distinguished musicologist, for years active as editor of the Zeitschrift für Musikwissenschaft and music critic of the Berliner Tageblatt, who has shared the fate of other eminent figures in the Germany of today. Dr. Einstein, now in England, recently contributed a trenchant criticism on the condition of music in Germany, which appears as the leading article in the November issue of The Musical Times (London). His article is of particular importance as an objective survey of the situation under Hitlerism, for he points out that there is not now in Germany a single newspaper or musical journal in which an observer who is not in full accord with the dominant political dogmas "can express general opinions upon music in his own country." Save for two Berlin musical journals, which have striven bravely to maintain a certain independence of opinion, present-day musical comments are reactionary or worse—they pitch their tune to the prescribed modes and "endeavor to find an 'intellectual' basis for the five watchwords which the language of musical criticism has at its disposal in Germany today.

"The events of Germany in 1933," says Dr. Einstein, "are the outcome of a *Reinigung*—a so-called cleansing which is nothing else than downright destruction. Not that all was well with the state of musical affairs in Germany during the last fourteen years. I, myself, have criticized it strongly. . . . In opera and in concerts the limits of sensationalism and ultra-modernity, for the sake of mere effect, have been reached. . . . The years which followed 1918 were years of confusion and experimental striving; the good and the bad; success and failure; but they were the years which marked the highest development of German operatic art and the activity of the concert-room. . . . This year Bayreuth was still a great artistic success, no less a success than in 1914; but financially it was a failure. The inheritance of German musical creation would seem to have been immune from the influences of war and inflation, surface prosperity and the world crises. Whether it can remain so is the question.

"In the Germany of today, the treatment of music from a political standpoint is a systematic application of the term *Gleichschaltung* [switching on of the same ideas everywhere at the same time, like a set of lights] in a sphere where such an application is unwarranted. It is a misuse of the appellation *volkstümlich* [in the national spirit] at present more properly said *volksverbunden* [bound or limited by nationality]; a misconception of the popular national spirit; it is the arrival of mediocrity which thinks its opportunity has come, and before which more enlightened spirits must yield. I am not speaking of the expulsion of hundreds of directors, conductors, singers, teachers who have lost their posts, not through any lack of capability, but because they are Jews or politically unacceptable. . . . I will not enlarge upon the impoverishment of German concert life, bad though it is. A comparison between the concert announcements in a London paper of the beginning of October, 1933, with those in what was once a great Berlin journal shows a striking contrast; over forty during the next fortnight for the former, for the latter only five or six. The Berlin Philharmonic Orchestra, the only organization of its kind in Berlin today, is usually fully subscribed to at this time of year; a reduction of ten per cent. is now offered to all who buy tickets in advance. . . . But . . . the economic crisis, the reduction of allowances for all cultural objects, will join in rendering the conditions of German operatic and concert life even more perilous than they have ever been during the last few years. Opera houses are being closed, orchestras are being disbanded; and worse is yet to come. Neither are compulsory measures of any use—the great campaign on behalf of visitors to Germany, the entreaties, even threats to her own people to frequent the theatre. The love of art must be voluntary. What have we left? A handful of march tunes and folk-songs? Light opera? That is the only suspicious form of entertainment which the new State has *not* threatened. . . .

"A committee of superintendence has been appointed to regulate the whole output of German concert programs. . . . Those of the younger generation who possess real operatic talent are never heard of in Germany now. Their place is taken by more or less second-rate composers. . . . Music in the concert-room stands on the same footing; ghosts of a former time . . . the glorious products of the German Music-Federation—reappear. But the voice of the younger school is never heard; it is either non-existent or mute.

"A naïve confusion prevails in Germany between purely material nationalism and nationalism in the true meaning of the word. Even the new reverence for Wagner is based on muddled thinking. Not a Bach, a Mozart or a Beethoven, but Wagner has become the musical god of the new State, partly because he was anti-Semitic . . . and partly because his work was so extraordinarily German in essence. No one realizes to what extent Wagner's hyper-romanticism is in reality opposed to the aims and ambitions of real German youth. Nobody remembers the words of Friedrich Nietzsche, a writer in other respects so frequently and so unfairly quoted: 'Wagner's works and thoughts are like those of every great and good German, *super*-German in spirit, and the language of his art is addressed not to nations, but to *humanity* . . .' (1876).

"There is no *Gleichschaltung* in art—in art, unity of feeling can never be established. *Volksverbunden* is not music which more or less skillfully manufactured folk-songs or military marches, but music which in the slow course of its effect attracts and uplifts first the individual, then gradually others in increasing numbers.

"We are constantly being assured that Germany today is passing through the most heroic period in her history. . . . Taine, the positivist and materialist, . . . maintains that in the realm of art a great epoch always follows the deployment of 'unbridled force' in the realm of action. . . . Like all crudely materialistic observations, this one leads to a false or a semi-false conclusion. And in the domain of music the inference is incorrect. Bach came after the Thirty Years' War, an unheroic era in German history. Mozart was a child of the most degenerately feudal times and he can in no way be connected with Frederick the Great. Like Beethoven, who was essentially an 'heroic' figure, Mozart was one of the great messengers of *humanity* which in the Germany of today has lost a home, even in music. So, in spite of it all, I still believe in the future of German music. Of true German music—not the product of the Third Empire."

—o—

Spicing the Pianist's Program

Variety, in the recital world, as well as in that of more mundane affairs, is a highly desirable virtue—if not carried too far. Now that we are again in the flood of concert-giving, it might be well to pause and call to the attention of pianists, particularly, that certain works are much overplayed and others slightly less so. Perhaps Beethoven for the piano will gain in vogue, now that Artur Schnabel has set the fashion of playing five of that composer's sonatas in one program, and making such a gigantic repast highly digestible and intriguing. At any rate, it is interesting to borrow some figures from the indefatigable F. D. Perkins, of the New York Herald Tribune, as to just what was most often offered in New York concert halls last season.

Chopin's C sharp minor scherzo headed the list for 1932-33 with eleven performances—two more than any single work received in 1931-32. Chopin's Ballade in A flat, tied for the lead in the previous season and came second last winter with ten performances, but scored one more representation than in the preceding musical year; the C sharp minor sonata finished third with eight performances. Another Chopin work, the B flat minor sonata, tied with Schumann's Etudes Symphoniques and Brahms' Handel Variations for fourth place.

Beethoven's sonata in C sharp minor, op. 27, No. 2; Chopin's Ballade in F minor, and Franck's Prelude, Chorale and Fugue were heard six times each; Chopin's Ballade in G minor and sonata in B minor, Bach's Chromatic Fantasy and Fugue, Toccata and Fugue in D minor and Chaconne and Brahms' Paganini Variations were heard five times each.

Besides the above six most favored composers twenty-three others were represented in the longer numbers of the 108 piano recitals of the last season: C. P. E. Bach, Balakireff, Berg, G. F. Boyle, Casella, Debussy, Dobrowen, Dohnanyi, Grieg, Handel, Haydn, MacDowell, Mendelssohn, Liszt, Mozart, Ravel, Reger, Rachmaninoff, Schönberg, Schubert, Scriabin, Wagner and Weber.

Looking over this list, one notices the absence of some erstwhile much favored names among the six most popular composers. A decade or so ago Liszt would probably have loomed larger than he does at present, and in our fathers' day Anton Rubinstein would not have been altogether neglected. Be this as it may; the times change, and with them, the point of view and the tastes of a generation. Certainly it is heartening to find contemporary composers so well represented. But where are some of the older figures—the pioneers in clavecin music and the development of the sonata form? It may be objected that these figures are best known for their miniatures and that this list takes cognizance only of major works. It is, however, a trifle startling to find no mention of the Scarlattis, however brief in mere performance time their sonatas may be. While the modern school now finds fitting representation, at least in the briefer pieces which make up the last groups of recital programs, there is a little plumbed mine of older music, much of which is of great historical importance in the development of pianoforte style, which is neglected. In the interests of variety, it is highly desirable for our pianists to withdraw their attention exclusively from the Romantic composers (giants of the keyboard though they may be) and give recognition to these pioneers.

VARIATIONS

By Leonard Liebling

It is sad news to the American musical world to hear that Philip Hale, music critic of the Boston Herald and compiler of the Boston Symphony Orchestra program annotations, has retired to private life, just four months before his eightieth birthday.

No one, judging by the Hale writings of the past few years, would have believed him to be so advanced in age, for his pen was trenchant and fresh, and he wrote with an enthusiasm that seemed to make each of his articles a new adventure in music. It was only their seasoned and tolerant judgment and their maturity of style which bespoke the experienced and authoritative veteran.

Philip Hale began his newspaper reviewing in 1890, and his B.S.O. annotating in 1901. In those days he was the Boston correspondent of the Musical Courier, at a time when also James Huneker, Henry E. Krehbiel, William J. Henderson, Vance Thompson, and Henry T. Finck were regular contributors to these columns.

It is to be hoped that Mr. Hale's retirement will not mean his cessation from all writing, and a useful labor for him in his coming years of leisure, would be either to write his memories of musical life in Boston, or to make a *multum in parvo* volume of the most salient essays in his Boston Symphony program annotations.

All his friends and other admirers wish Philip Hale many further happy and restful years.

* * *

At the League of Composers' concert last Saturday evening in Town Hall, the program was in honor of Arnold Schönberg and consisted entirely of his works representing various periods of that modernist's development. There were two string quartets, songs, and piano pieces. No new thoughts were aroused in the mind or ear of at least one listener. He still likes best that early Schönbergian output which shows the influence of Wagner and other unashamed romantics. As for the atonal and geometric phases of the later Schönberg music it continues to represent accomplished experiments which have taken the art sideways but not forward.

Schönberg has come to this country to teach composition at the Malkin Conservatory in Boston, and in published interviews he says that he grounds his pupils in the classics before he permits them the freedom of individual and original expression. That is the course of a conscientious and intelligent instructor, and Schönberg's pedagogical work in Berlin has proved that he is both. Merely to put the sharp edged tools of the modernist into the hands of tyros does not mean that they are competent to fashion art. Often they merely cut short their own legitimate progress.

* * *

American musicians who look in vain to our Government for recognition of art may console themselves with the reflection that the executives in Washington are preëminently busy in determining whether citizens shall sit down or stand up while having their drinks.

* * *

By the way, if prescribed Nazi music and Soviet music, why not also obligatory NRA music?

* * *

In Germany they may soon change Arion's name to Aryan.

* * *

Nazi changes and restrictions in regard to those musicians still in Germany, are set forth specifically by the Vossische Zeitung (Berlin) of September 23, and will help to clear up some of the strange stories that have come to this country. As translated by the New York Times (October 12) the explanation reads:

"First of all, there is the National Cartel of German Musicians, embracing the National Association of German Orchestra Musicians (with about 360 members), the Pianists' Club (with forty-eight members), the Bandmasters' Union (with 298 members), the National Association of German Professional Musicians (with about 900 members), the National Association of German Virtuosi and Music Teachers (with about 1,000 members) and the League of German Concert and Recital Artists (with about 400 members). Beside this National Cartel there is an Association of German Theatre Employees and Similar Professions, which is a link in the German Labor Front and embraces about 27,000 professional musicians.

"Under the name 'Stagma,' a new National German society for the rights of production has been founded. ('Stagma,' Staatlich genehmigte Gesellschaft zur Verwertung musikalischer Urheberrechte). This society represents the union of the 'Gema' and the institutions of the Association of German Composers, so long desired in interested circles. Professor Paul Graener has been named president of the 'Stagma.' The union of the Association of German Composers with the League of German Composers as the only professional grouping of German composers in their class organization is imminent."

* * *

Now that the Mayoralty election ballyhoo has gone from the radio, there would be more time for listening to the best symphonic broadcasts, if it were not for the ubiquitous football announcers.

* * *

The next Mayor of New York is the son of a bandmaster. And, incidentally, Arthur Pryor, a famous bandsman, was one of the victorious nominees in the New Jersey elections. Are we going on the brass standard?—*New York Sun.*

* * *

Owing to the exigencies of delayed travel, Wilhelm Bachaus wore plus-fours at his recent recital in Bradford, England. The informant who sends the item, adds: "I hope that the style does not become a vogue with piano performers in public. The attire seems all right for Bach, Beethoven, and Brahms, but somehow does not go with Chopin, Debussy, and Ravel."

* * *

In the Sunday Referee (London) Constant Lambert writes: "Von Webern . . . the master of the *pianissimo* . . . of whose five orchestral pieces only three have so far been detected by the naked ear."

* * *

From Alexander Russell, director of concerts at the John Wanamaker Auditorium, comes this communication:

New York, November 8, 1933.

You may possibly have seen Geraldine Farrar's letter in the New York Times on Sunday, in which she asked for a copy of the program of the famous concert conducted by Richard Strauss at the Wanamaker store in March, 1904. Miss Farrar wrote me some time ago for a copy of this program. Unfortunately, no records of our musical doings were kept until I took charge of the Wanamaker musical matters in 1910. Not even the exact date of the famous Strauss concert can be found. I made every possible investigation both here and at the Philadelphia store with no result and had to write Miss Farrar to that effect.

Dick Copley, who at that time was in charge of the Wolfsohn Musical Bureau and handled all the details of the Strauss concert, tells me he had a copy of the program, which he kept in a book devoted to major musical events in New York, but upon closing out the Wolfsohn Bureau he made a present of the book to someone whose identity is completely forgotten. The other night he told me possibly the Musical Courier might have a program, in view of the fact the Strauss concert created such a furore and resentment among the musical critics it is quite possible they deliberately ignored it in their musical columns of that day.

Mr. Henderson tells me he has no copy of the program and did not attend the concert. On the other hand, the Musical Courier may possibly have some report of the concert either in the Musical Courier itself or in the trade paper then affiliated with the Musical Courier, which was called the Musical Courier Extra. If you do not have time to make this out, would you be good enough to ask some one of your efficient staff to look through the files of the Musical Courier for March, 1904, and see if you cannot dig up some information for Miss Farrar?

Thanking you in advance for your trouble in this matter, I am

Yours very sincerely,
ALEXANDER RUSSELL.

The data has been despatched to Mr. Russell, but if anyone has an original copy of the Strauss-Wanamaker program, and desires to forward it to Miss Farrar, her address is Fairhaven, Ridgefield, Conn.

The 1904 concert in question subjected Strauss to some harsh criticism, because he accepted an engagement to conduct at a department store. The late Henry E. Krehbiel was particularly severe in his denunciation of what he called Strauss' "commercialism." Times have changed since then, and viewpoints with them. A few years ago a Stokowski concert inaugurated the Wanamaker auditorium in Philadelphia, and the same leader is about to function over the radio, under the sponsorship of a cigarette firm. Toscanini and other famous directors will wield the baton this winter at a series of NBC concerts paid for by a motor car concern.

As a Strauss champion said in 1904: "Where Strauss conducts, there is art, even if it is presented in a stable."

* * *

Which operas are these: T. and I., B. and B., R. and J., S. and D., and H. and G.?

* * *

London is boasting of its current busy orchestral winter. Well, New York heard the Philharmonic, Boston, and Philadelphia Orchestras this week in concert, and the Minneapolis, Curtis, and Rochestra Orchestras over the air.

* * *

William J. Henderson's opinion is that "the celebrated wizards of the keyboard of the eighties would have a hard time of it today in keeping up with such performers as Gieseking or Horowitz." As a colloquial friend of mine might say: "Anton Rubinstein, d'Albert, Reisenauer, Joseffy, von Bülow, Rosenthal, Paderewski, Sauer, Friedheim, Grünfeld, were no slouches either."

* * *

Which changes more frequently, the Cuban Presidency, the French Cabinet, or the key in a modernistic composition?

* * *

The Nazi Government has barred the American song "Lazybones." The Hitler attitude on "Who's Afraid of the Big Bad Wolf" is eagerly awaited.—New York Sun.

* * *

Toscanini tells a Paris interviewer, "with melancholy and emotion," that he will never again conduct opera except on special occasions, as "at Busseto, if they give the works of Verdi there; at St. Germain, if the project of which the people have spoken to me takes form and I am asked to direct Pelléas in an Opera consecrated to Debussy. In that case, yes, with pleasure, but otherwise, never, never again!"

* * *

In an English paper (name not supplied by the relayer) there is this description of an oratorio performance:

"'Farewell,' sobbed the organ, vox humana tremulous in the arching twilight. 'Farewell,' it pealed in the trumpets of challenge. 'Farewell' it blared in full diapason. 'Farewell,' shrilled the sopranos. 'Farewell,' boomed the basses; 'Farewell,' intoned the priest."

It appears that somebody was saying good-bye in the composition.

* * *

From a musical examination paper: "A madrigal is a part-song unaccompanied by music."

* * *

Good champagne and good musical criticisms may still be bought in Paris.

* * *

A nightingale and a human vocalist differ radically. The nightingale, so ornithologists tell us, dies for shame if another bird sings better. The h. v. blames it on the ignorance of the critics.

* * *

"The Big Bad Wolves of modernistic music," writes M. B. H., "are rapidly becoming the Good Little Lambs."

* * *

"Wisely chosen and played by distinguished hands, the much abused concerto can still assert itself," says H. T. Parker in the Boston Transcript. He explains further that he means Mozart's E flat concerto (482, Köchel) Beethoven's fourth and fifth, and the two by Brahms. Reactionary that I am, I would include also Liszt's in E flat, Tschaikowsky's in B flat minor, Schumann's only one, and the pair by Chopin. The latter's F minor example had a welcome exhumation this week by Josef Lhevinne, who is dedicating himself wholeheartedly this season to performances of the Chopin repertoire.

* * *

At some of the vocal recitals this season, a song not out of place would be Montgomery's The House with Nobody In It.

* * *

A recent headline in the White Plains, N. Y. Reporter, has it: "Heifetz will Sing At Center Tonight."

* * *

Heifetz' vocal achievement is no more remarkable than that of Dora Becker Shaffer, who, according to the New York Times of November 11, "played Leonard's duet for the violin" at the unveiling of the Emma Thursby commemorative tablet in Brooklyn.

* * *

F. W. Riesberg, Musical Courier staff veteran, comments upon the foregoing paragraph: "That's nothing. Years ago I heard a two-headed Negro freak, Millie Christine, sing a duet with herself."

* * *

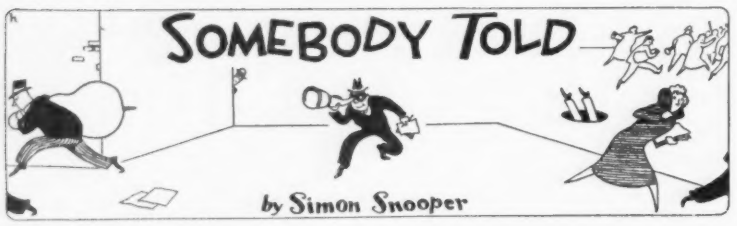
Then there is the New York Evening Post (November 12) typographical jest, which prankishly puts the description, "Ruth Slenczynski, eight year old pianist," under a picture of Grete Stueckgold, the soprano.

* * *

Heifetz and Zimbalist—but not together—are to tour Russia next spring. They left their native country when they were children and now return there as artists of fame and financial means—local boys who made good in the land of capitalism and the Roosevelt Plan.

* * *

The Schönberg concert at Town Hall was followed by a reception with refreshments. Some of the guests cheated and came only to the reception.



I saw half of little Ruth Slenczynski at John Charles Thomas' latest New York recital. She was leaning over the balcony rail, just like any other youngster, looking down at the audience. Do you believe she has already learned to count houses?

* * *

H.S.H., Olin Downs and his Lady in Waiting royally favored the Thomas recital with a visit. His Highness stayed through three songs.

* * *

The grand mannerites of the New York social world were out in force for Serge Lifar's début recital on November 5. I never saw so many evening-attired celebrities push and struggle so much in all my life. Manners in a crowd always sink to the subway level, no matter how supremely lofty on the social ladder their possessors may be. To tell who wasn't there would be much easier. I didn't see Jimmie Walker, Al Smith or Mrs. Roosevelt. Count everybody else in, including Rosina Galli (Mrs. Gatti-Casazza), Rita de Leporte, Michel Fokine, Ganna Walska, John Martin, Margaret Wycherly, David Mannes, Marya Mannes, Alice Hughes, and so on and *so weiter*. It was impossible for me to get around much, for my ectoplasm was short-circuited in such an electric atmosphere.

* * *

Here's a new superstition, my children. *La belle* Rosa, the Met enchantress, walks around the opera house nine times before she goes to her dressing-room to prepare for each performance she sings. I wonder what incantations she mutters as she strides?

* * *

Shades of John Roach Stratton; can you believe that George Blumenthal contemplates producing opera in the Calvary Baptist Church on Fifty-seventh Street? I saw him closely examining the announcement board in front of that edifice the other day.

* * *

Charlie Cadman was flying about New York last week playing hide and seek with the traffic of our wild city. That guy's got more nervous energy than an Eugene O'Neill Dynamo.

* * *

I've discovered the secret at last. Horace Johnson is the Dormouse. I saw him seated between Jack Salter and Larry Evans at the bar next to the Forrest Theatre drinking beer one night last week. Like the Mad Hatter and the March Hare, Jack and Larry talked around and through the poor lad. I couldn't wait to see if they shoved him a stein as Alice in Wonderland describes the quaint tale of how the Dormouse was pushed into the tea-pot.

* * *

Can you imagine, my chidren, what a job Dobrowen is going to have in San Francisco if the quoted item from the New York Herald Tribune is true. "Issay Dobrowen, conductor of the San Francisco Symphony, will conduct the two performances of 'Tristan' and 'Wilfred Pelletier'." I'm here to tell you that even Queena Mario, Wilfred's wife, isn't able to lead him.

Jeannette and Stevie (Mr. and Mrs. Percy Rector Stephens, to you) had a jam of the *hoi polloi* at their house recently. All musicians, whatever their intentions—tonally speaking—rubbed elbows, shoulders and noses. Some were bruised and some just patted. Not a single harmonic note permeated the luxurious atmosphere—again, musically speaking.

* * *

At the last Bohemians I saw Albert Spalding draw a succulent bow over trembling cat-guts for the edification of a crowd in which were Walterdamroschsiegfriedkahn montagueglasswaltergoldecarldeishoracejohnsonharoldtriggswilliamkrollrubingoldmarksigmundspaethwaltercharmburyedwinhugheswalterbogertgeorgebaueralbert vondoenhoff andre benoistjamesfriskinjameslevey donner undblitzensacreduprintempsosolemioundsoweiter.

* * *

Good Lord, can you believe that Rafaelo Diaz did a Spanish dance at the Pleiades Club on November 5? Perhaps it isn't the same Diaz we know—but the program listed a guy by that name throwing a Buleria. Well, I have often heard it said that a gifted artist has more than one talent.

* * *

Aha, I seen Mischa Elman and his papa at Jascha Heifetz' recital.

* * *

As between the two commentators who discussed the Philharmonic concert over the radio last Sunday, one of whom pronounced it "Tschai-cowff-sky" and the other, "Tschai-kahff-sky," I was a bit mixed, and decided that, anyway, a sort of musical Geneva conference ought to be called, to settle permanently the proper pronunciation of all musical names.

* * *

At the League of Composers' concert and reception to Schönberg, I saw (some of them sampling the sandwiches and grape-juice punch—no, nothing stronger) Leopold Godowsky, Alexander Smallens, Aaron Copland, Fritz Reiner, Lazare Saminsky, Edgar Varèse, Vera Brodsky and Harold Triggs, Nicolai Berezowsky, Egon Petri, Wallingford Riegger, Berta Gerster-Gardini Manfred Malkin (looking justifiably proud), Emerson Whithorne, Abe Chasins, Horace Britt, Adolfo Betti, Ernie Hutcheson, Grena Bennett, Henry Hadley, Inez Barbour, Maxie Smith, Marion Bauer, Olin Downes (and his attractive missus, Georges Barrère (and his likewise), Fritz Reiner, Bob and Madeleine Simon, George Gershwin, Nikolai Sokoloff, Vic Wittgenstein, Ethel Peyser, Arpad Sandor, Gerald Warburg, Wolfe Wolfinsohn, Bert Neuer, Frank La Forge, Oscar Thompson, Max Rosen, Sascha Jacobsen, the William J. Hendersons, Bernard Herrmann, Olga Samaroff, Aaron Baron, Pitts Sanborn, Adolph Weiss, Teddy Gannon, Albert von Doenhoff, Germaine Schnitzer, Francis Perkins, Eddie Kalmus, Charles Tryon, Bernard Wagenaar, Alexander and Mrs. Russell, Dick Copley, Walt Kramer, and—others. That includes you, and you and you. For crying out loud, my dears, I've only got two eyes—and anyway, I, too, am entitled to some of the crumbs of edible plentitude between snoops.

* * *

Schönberg made a funny, little, low-voiced speech at the concert, and when he walked off the stage gave a shrug and extended his hand questioningly, as much as to say, "Well, if they wanted to see and hear me, they did, *und dann was?*"

* * *

That's a funny place for an ad of Liederkranz cheeze—right over the name of Fritz Kreisler in the Carnegie Hall program of that fiddler's recital.

"Well, here's to tonal crime."

Hadley's New String Quartet Heard

Henry Hadley's new string quartet, which he wrote this summer, had its first hearing on November 5 at the Hadley Studios in New York. The Gordon Quartet played the new work before a distinguished body of musicians including Rubin Goldmark, Josef Lhevinne, Sigismond Stojowski, Mr. and Mrs. Fritz Reiner, Victor Harris, Mr. and Mrs. Emerson Whithorne and Marion Bauer.

SS. Champlain Brings Szigeti and Teresina

The SS. Champlain, docking in New York on November 8, brought among her passengers Teresina, Spanish dancer, and Joseph Szigeti, violinist, and his accompanist, Nikita de Magaloff.

OBITUARY

Milton Aborn

Milton Aborn, theatrical producer, whose productions of Gilbert and Sullivan operas have been a Broadway feature for the past several years, and who had presented opera companies all over the United States during his long career, died on November 12 at his home in New York. Mr. Aborn, who was sixty-nine, had been stricken with a heart attack the previous week while presenting Gilbert and Sullivan revivals in New Haven, Conn.

Born in the California town of Marysville, Mr. Aborn had from boyhood a natural love for the theatre. His first venture in this field was in Boston, where, failing to obtain a part in any of the current productions, he organized his own company and put on a play at the Bijou. As a result, he was engaged by B. F. Keith who assigned him to the rôle of Alonzo in Mascotte. Although he was acceptable in the part, the management believed him better fitted to fill the post of stage manager, which he held throughout that season and the next. During the next eight years Mr. Aborn appeared in New York and Philadelphia, continuing as stage manager but also gaining experience as a comedian.

In 1899 he organized his own company and went on the road with a repertoire of grand and comic operas. A few years later his brother, Sargent Aborn, joined him and they organized twelve road companies, each directing six of the number. In the repertoire was The Little Duchess, produced especially for Elsie Janis, one of Mr. Aborn's discoveries.

Mr. Aborn and his brother were for two seasons employed by Otto H. Kahn to put on grand operas in English in New York at the old Century Theatre. Following this venture, Mr. Aborn returned to the production of Gilbert and Sullivan, adding Victor Herbert and Puccini. He sent out many road companies, and his name became familiar in many small town theaters of the country as well as in the larger centers. Of late years he had been identified with the Shuberts in elaborate presentations of The Mikado (in 1925) and Pinafore (1926), and continued with more restorations. His Gilbert and Sullivan productions at the St. James Theater in New York were among the successful theatrical ventures on Broadway in the last few seasons. Mr. Aborn was wont to feature in his productions the player who had originally created the outstanding rôles, and he brought back Fay Templeton, William Danforth, Frank Moulan and others. Besides the Gilbert and Sullivan and Victor Herbert repertoire, Mr. Aborn also was identified with the works of Oscar Straus, Balfe, Lehar and others in this field.

Mr. Aborn leaves his wife, Mrs. Marjorie P. Aborn, and two daughters.

Albert Lockwood

ANN ARBOR, MICH.—Albert Lockwood, head of the piano department at the University School of Music, a position he had held since 1900, died on November 9. Mr. Lockwood, who was sixty-two years old, was a native of Troy, N. Y. He graduated from the Leipsic Conservatory and also studied under Leschetizky and Buonamaci. He made concert tours throughout the United States and in foreign countries and was invited by President Theodore Roosevelt to play at the White House. Among surviving relatives are a brother, Samuel P. Lockwood, formerly head of the violin department at the University School of Music; a nephew, Norman Lockwood, professor of music theory at Oberlin College; and Albertine Lockwood, a niece, who is studying music in Italy. M.

Julius Klengel

LEIPSIC.—Prof. Julius Klengel, cellist teacher and composer, died at his home here on November first, at the age of seventy-four. He was a member of the Gewandhaus Orchestra for fifty years, and a professor at the Leipsic Conservatoire for an even longer period. Many of the best cellists of the present day are his pupils, including Guilhermina Suggia, who married Casals.

He himself toured Germany, Holland, Russia and England, as a soloist and chamber music player. His compositions included several cello concerti and string quartets and a cello sonata. Among his intimate friends were Brahms and Joachim. A.

Mrs. Martha Gross Plumb

CRANFORD, N. J.—Mrs. Martha Gross Plumb of this city died on November 8 at the home of her sister, Mrs. Thomas Bicket, in New Rochelle, N. Y. Mrs. Plumb, who was seventy years old, was a native of San Francisco and was the founder and president of the San Francisco Musical Club. She was honorary president of this organization at her death. She leaves, besides her sister in New Rochelle, a daughter, and several other sisters and brothers in California. Mrs. Plumb was the widow of Charles Lacey Plumb. S.

Mrs. Sarah Fisher Wellington

CAMBRIDGE, MASS.—Mrs. Sarah Fisher Wellington, formerly prominent as a soprano and pianist, died here at her home on November 6. She was ninety-one years old and the widow of Colonel Austin C. Wellington, an officer of the Union Army. Mrs. Wellington had studied in Europe under the late B. J. Lang, and had sung many times as soloist with the Handel and Haydn Society. She was known also as a teacher. For twenty-five years Mrs. Wellington was president of the Daughters of Massachusetts and of the Ladies' Aid Associates of the Grand Army of the Republic. C.

Mrs. Lawrence Jepson

LOOMIS, N. Y.—Mrs. Lawrence Jepson, sister of Harriet Maconel, opera and concert artist, died here on November 9 after a lingering illness. Mrs. Jepson, known professionally as Marie McConnell, with her sister successfully appeared in vaudeville and in musical comedy for several years.

During the war, Marie McConnell and her sister Harriet toured the various military camps giving concerts for the soldiers. After the Armistice, she entered the musical comedy field, and sang in The Magic Melody, Robin Hood, The Grass Widow, The Kiss Burglar, Oh, Lady, Lady, and other productions. Towards the end of 1920, the two starred in vaudeville under the management of Hassard Short. After closing a most successful tour in this country they made appearances both in England and on the Continent. Upon return to this country in 1924, Marie married Lawrence M. Jepson of London and New York

Surviving the deceased are her husband, her sister, and her brother, Boyd McConnell, of Boston. S. K.

James Austen Huston

CINCINNATI, O.—James Austen Huston, fifty-seven years old, died at his home here. He was widely known as a member of the Cincinnati Symphony Orchestra and had been with the Esberger, the Fillmore and other bands. He lived in Cincinnati all his life and was active in various lodges and organizations. He leaves a widow, Anna Schmidt Huston. M. P. D.

Melville J. Gideon

LONDON.—Melville J. Gideon, New York composer, died here on November 11 at the age of forty-nine. Mr. Gideon made his first public apeparance in Carnegie Hall, New York, when he was only twelve. Coming to England in 1911 he composed numbers for many revues and musical plays and also many songs. He has made appearances here as a singer and pianist. In 1928 he went back to New York to appear at the Casino de Paris. L.

Mrs. Sarah Jane Correll

EAST ORANGE, N. J.—Mrs. Sarah Jane Correll, for fifty-three years a missionary in Japan, died here on November 8 at the home of her daughter. Mrs. Correll was a sister of John Luther Long, the author of Madam Butterfly, and it was from her that he received the material for the story, which was based on the life of a Japanese girl whom Mrs. Correll knew. E.

Laurent J. Tonnelé

Laurente J. Tonnelé, for four years manager of radio station WHOM, died on November 4 at his home in New York. Mr. Tonnelé, who was fifty-four, was in the automobile business for the greater part of his life. He also served as president of the North Jersey District Water Commission when he lived in that state.

American Pianist Wins European Reputation

Frank Mannheimer, Resident of London, Is Staunch Exponent of Native Music

LONDON.—Frank Mannheimer, American pianist who lives in London, was interviewed soon after his recent appearance as soloist at one of the Promenade concerts at the Queen's Hall under Sir Henry Wood's direction. I had attended the concert and was much impressed by the applause which the audience accorded the young American artist. He received me in his Chelsea studio, where he teaches and works on his own repertoire.

"May I use this opportunity to ask some questions about yourself and your work?" I began, getting down to business.

"Not at all, if you promise not to misquote me," he replied smilingly.

"How did you come to establish your residence abroad?"

"To tell you the truth, I came over here originally with the idea of having a few years free for study. Like so many other people, after the War I had returned to America and resumed my work without having any proper interval either for rest or for preparation. It was too much of a strain, and after a few years of vainly trying to catch up with things and still keep abreast of what I wanted to do as a musician, I decided that somehow or other I must have time if I were really to work properly. So I refused all further engagements in America just then, and I returned to Europe to devote my whole energies to study. Later, I was offered European engagements, and gradually it became apparent that I had a place in Europe if I cared to remain. As I find life here very agreeable as well as stimulating, I have stayed on. But my life here would not be enough in itself. I find that I look forward to my American tours with enormous pleasure."

A DISCIPLE OF MATTHAY

"Is it true that you have studied with Matthay here in London?"

"Yes, indeed I have. I can never be sufficiently thankful for the fate that led me to London. For really it is to Mr. Matthay's teaching that I owe the success I have had over here."

"Do you remember your first impression of Matthay's teaching?"

"Certainly. What struck me at once was the complete absence of what you may call 'exploitation'. Music was not exploited. The student was not exploited. Not a trace of egotism or self-aggrandisement on the part of the students could I see. It was obvious that here they were taught to play the piano in order to make music. That was my first impression. And closer contact with Mr. Matthay and his work has made me realize how right that first impression was."

"Now tell me something about your own musical activities in Europe."

"Does this give you what you want?" And the artist brought out for me a pile of concert programs and press clippings. These, as I turned them over, revealed a record of brilliant achievement. For this young American artist has evidently attained a place in the serious musical life of Europe.

PLAYED PREMIER PERFORMANCES

Mannheimer has been the pianist selected for the first European performances of important works. Twice he has been called to Rome to play new American compositions for the first time on this side of the Atlantic. The British Broadcasting Corporation of London asked Mannheimer to interpret the first performance of the Fauré piano quintet, which he played with the International String Quartet. They also offered him the opportunity to broadcast the premier presentation in England of the piano sonata by Roger Sessions. He has become a favorite with the radio public in England, and I learned that his appearance at the Promenade concert was his third with the B. B. C. Orchestra since June. Mannheimer was engaged for the première of Leo Sowerby's Suite Florida, which took place in Germany. This is a work which Americans have not yet had the opportunity to hear. With the Brosa Quartet he played the premier performance in Italy of the Bloch quintet. It is stated that he is the only American pianist who has twice been engaged to play at the festivals of the International Society of Contemporary Music. And on the occasion when the Festival of American Music was held in Germany, he was the pianist selected to perform.

I asked him whether he had ever felt that European critics were hostile to American music. This he emphatically denied.

"On the contrary. Wherever I have played American music in Europe, it has received just and fair criticism. The critics have always given warm praise to what they considered good, and where they have failed to agree with the composer, they have put forward logical arguments in support of their opinion. I have had critics ask to see the scores of the American works I have performed, and sometimes, where a very modern work was in question, they have asked me to play it for them a second time before they wrote an opinion for the press. I think you will agree that this is fair and unprejudiced treatment." L. E.

Foreign News in Brief

German Bach Festivals to Continue

BERLIN.—The twentieth German Bach Festival, organized by the New Bach Society, has taken place in Cologne. The A major Mass, directed by Prof. Heinrich Boell, and a number of various cantatas sung by local choral forces and outstanding German soloists, were the centre of interest. It was decided to hold the next German Bach Festival in Bremen. October 6-8, 1934. The 1935 festival, coinciding with the master's 250th birthday, will be held in Leipsic. T.

Central European Musicians in England

LONDON.—England has become the refuge for a number of prominent German musicians and critics who have had to leave the fatherland as the result of the Nazi régime. Among them is Ernst Toch, composer; Dr. Alfred Einstein, eminent musicologist, until recently critic of the Berliner Tageblatt; Adolf Rebner, veteran violinist and quartet player, of Frankfort and Alice Ehlers, harpsichordist, all of whom are living in London. C. S.

Barbirolli Breaks Attendance Records in Leeds

LONDON.—John Barbirolli, permanent conductor of the Leeds Symphony Orchestra, made an auspicious début. His first concert was completely sold out, all standing room space also being fully occupied. This constitutes a record for Leeds, for no orchestral concert heretofore has been able to draw a full house. M. M.

Noréna Heard in Tales of Hoffmann

PARIS.—Eidé Noréna, of the Metropolitan Opera, who is now appearing in Europe, has been engaged to sing the three soprano rôles in The Tales of Hoffmann, by Offenbach, at the operas of Monte Carlo, Vichy, Antwerp, Marseilles, Lyons, Bordeaux and Amsterdam. I. S.

BBC Presents Mannhaimer

LONDON.—The British Broadcasting Corporation presented Frank Mannheimer, American pianist, in a special broadcast of music by Gabriel Fauré on October 12. He played the entire op. 84, which consists of eight pieces. Mr. Mannheimer's work for the season includes programs over the American networks. R. P.

Szigeti Transcribes Elgar

LONDON.—Two of Sir Edward Elgar's recent piano pieces, Serenade and Adieu, have been entrusted to Joseph Szigeti, who has made concert arrangements of them. He will feature them on his programs. Szigeti's previously published arrangements of Bartok's Hungarian Folk Tunes have found their way into the concert violinist's repertoire. C. S.

Chauncey Olcott's Daughter to Make American Tour

Janet Olcott, seventeen-year-old daughter of the late Chauncey Olcott, who has been appearing as concert pianist on the Riviera, is to make an American tour, opening at Town Hall, New York, on January 14, under the direction of Columbia Concerts Corporation. Miss Olcott, a pupil of Albert Tadlewski, director of the International Institute of Music in Nice, recently played as guest soloist with the symphony orchestras in Cannes, Nice and Monte Carlo. She also gave recitals in Evian and Marseilles.

Her program features compositions of Bach, Beethoven, Chopin, Liszt, Paderewski and Debussy, and she also introduces piano arrangements of her father's favorite Irish songs.

Miss Olcott will arrive in New York December 23 on the SS. Augustus. Her forthcoming tour here is limited to four weeks, as she is to return to Europe in February to fulfill engagements in London, Paris, Lausanne and Barcelona.

Etta Hamilton Morris Active in Federation Work

The New York Federation of Music Clubs has issued its monthly bulletin, The Empire Record, for October. The first feature is the President's Page, which contains greetings to the state club members from Mrs. Etta Hamilton Morris, the federation's chief executive. Mrs. Morris reminds her organization that a new season is before them, and continues, "Music needs new plans and perhaps a new deal, which will prove to our country and state that it can no longer be relegated to the luxury class, but must stand as a vital necessity in human life; a builder of morale; a feature of education; a delightful way of spending increased leisure; a cultural and spiritual factor; a solace in sorrow and a joy creator, second to none in human experience." She asks for coöperation in the federation's project to start "an intelligent, positive, concentrated, earnest, unceasing drive for the promotion of music."

In the choral department, Mrs. Morris introduces the new chairman, Mrs. John McClure Chase, saying in part, "Mrs. Chase is herself a splendid musician with a fine personality and executive ability." The state president's letter to the junior clubs promises interesting activities for the federation's younger members this season.

Among the various meetings Mrs. Morris attended recently was one at Steinway Hall, New York, October 10, called to assemble forces for the promotion campaign for music. Besides Mrs. Morris, the speakers were C. M. Tremaine of the National Bureau for the Advancement of Music; Ernest R. Voigt, of the Associated Music Publishers, and Harold Friedman, assistant editor of the Empire Record. Mrs. Morris also attended recent meetings of the Monday Evening Musical Club, Norwich; the Morning Musicales, Watertown; the Piano Teachers' Congress of New York, and the Albany Music Teachers' Association.

Studio Notes

IDELLE PATTERSON

Among the artist pupils of Idelle Patterson, Ruth Dawson, soprano, is soloist at St. Paul's Episcopal Church, New York. Bessie Ruth Bickford, who has been studying four years with Miss Patterson is soprano soloist at the Fifth Avenue Presbyterian Church.

Fred Vettel, tenor, who has been singing at special services in the Church of the Pilgrim, Brooklyn, N. Y., has been reëngaged for further services during November. He is heard four times a week on the R. H. Macy program over Station WOR and also on the Spotlight hour.

Richard Cody, bass-baritone, recently sang for the Zonta Society on the SS. Majestic at a reception for the British diplomats. Norma Artie is engaged for Thanksgiving services to be held at the Twelfth Street Reformed Church of Brooklyn.

The Melody Trio, frequently heard over the air, recently terminated an engagement with the Duncan Sisters in Topsy and Eva in order to further their studies.

Saida Knox and Lydia Sommers, both Atwater Kent prize winners, are also fulfilling numerous engagements.

ENRICO ROSATI

Beatrice Soteldo, soprano, pupil of Enrico Rosati, recently sang for the Elvira Theatre Club at the Hotel Astor, New York, when that organization celebrated its fifth anniversary. Miss Soteldo offered Micaela's aria from Carmen and Love's a Merchant, by Molly Careu.

SARAH PECK MORE

Cora Nangle and Ruby Randall, both of Hartford, Conn., were soloists a month ago at the celebration of the 20th anniversary of the founding of the Congregational Church at Ellington, Conn. Norma Allen Haine was soloist at the state meeting of the D. A. R. in Hartford, on October 28. All three singers are pupils of Sarah Peck More.

ALICE LAWRENCE WARD

Muriel Wilson, a pupil of Alice Lawrence Ward, sings regularly over stations WEAF and WABC, in Gems of Melody, Songs My Mother Sang and Show Boat Round. On October 17 Miss Wilson was heard at Faith Presbyterian Church, New York. This artist recently was erroneously referred to as Muriel Nelson.

Westminster Choir School Adds Junior Department

John Finley Williamson, director of the Westminster Choir School of Princeton, N. J., has announced the founding of a Junior Westminster Choir School which is conducted gratuitously for the youth of Princeton and the vicinity. The new branch was planned with the help of Elizabeth Van Fleet Vosseler, who thirty-eight years ago with Bessie Hopewell, founded the Flemington Children's Choir School. Dr. Williamson has chosen Edith Elgar Sackett to head the Westminster unit. Miss Sackett organized and trained the junior choir of the Fort George Presbyterian Church, New York, which last year, at the annual junior choir contest conducted by the Federation of Music Clubs, was awarded the silver cup for the third time, thereby retaining it permanently.

The divisions of the Westminster Junior Choir School include a probation choir for children, ages six and seven, a junior for children of eight, nine and ten, and a junior high school choir for those of eleven, twelve and thirteen.

On Collecting Portraits of Musicians

(*Continued from page 6*)

age, in his eighty-first year, and the last of his long and stormy life. Of the many prints made from that painting, the large engraving by G. Bertinot is by far the best.

A Viennese discovery, an amusing pencil sketch of the great German violinist Ludwig Spohr, merits mention here. It is signed and dated: "G. G. Prag, 12 July, 1858," and was made by his friend Gustav Gaul, the Austrian portrait painter. Spohr, the venerable musician in his seventy-fourth year, is pictured as a stolid burgher of the Fatherland, with umbrella under his arm, walking the streets of Prague. His presence in the Bohemian capital was occasioned by the invitation tendered him by the conservatory to conduct his opera Jessonda, for the celebration of the fiftieth anniversary of the founding of that institution. The painter met him on his arrival and persuaded Spohr to sit for his portrait once more. He agreed, with the resultant life-like painting of excellent composition. It is dated July 12, 1858. Edward Kaiser, one of the foremost artist-lithographers of Vienna, made a print of it, a fine and rather scarce lithograph. These two pictures of the violinist are, no doubt, the last likenesses made of him from life (he died the following year).

(*To be Concluded*)

CONSERVATORIES and SCHOOLS

Cleveland Institute of Music

CLEVELAND, O.—The Cleveland Institute of Music continues to present its pupils and faculty members in numerous concerts and recitals. The Cleveland Institute of Music String Quartet are going on with their cycle of Beethoven quartets begun last season, and their first concert was heard on November 15. Maurice Hewitt, the first violin, formerly of the Capet String Quartet, is conductor of the Institute Symphony Orchestra and head of the department of violin. The other members are Margaret Wright Randall, second violin, Homer Schmitt, viola, and Edward Buck, cello.

On November 17 Arthur Loesser, pianist, spoke on Felix Mendelssohn Bartholdy in the Comparative Arts Course. Alice Chalifoux, first harpist of the Cleveland Orchestra and head of the department of harp at the institute, played in recital on November 17, in collaboration with her teacher, Carlos Salzedo, who performed the piano part of his sonata for harp and piano.

Institute students, including Ann O'Bryan, Elizabeth Stoeckler, Betty Williams and Ward Davenny, presented a program before the Parents Forum in the Higbee Auditorium on November 10.

Eleanor Frampton, head of the department of modern dance and pupil of Doris Humphrey and Charles Weidman, will appear with her Dance Grays at the Playhouse on November 27. O.

Peabody Conservatory Forms Chorus

BALTIMORE, MD.—The Peabody Conservatory of Music, through its director, Otto Ortmann, is forming a mixed chorus to be known as the Peabody Chorus, the function of which will be to give performances of choral literature from all periods, from early classics to works by modern composers. The organization of the chorus is in line with the desire of the conservatory to bring participation in music and its appreciation to as many people as possible. Although membership in the chorus naturally requires some vocal ability and reading experience, it is not restricted to professional singers. It is planned to have weekly rehearsals at the conservatory on Thursday evenings. Arrangements for admission to the chorus should be made through Virginia Carty, the secretary of the conservatory, who will be at her office each day to meet those who desire to join. Louis Robert is to conduct the chorus. Mr. Robert was formerly assistant to Willem Mengelberg. He is a native of Holland and came to America a few years ago and was assistant conductor to Kurt Schindler when the latter was head of the Schola Cantorum in New York. M.

Miami Conservatory Concerts Resumed

MIAMI, FLA.—Adrienne Lowrie, the latest addition to the faculty of the University of Miami Conservatory, opened the conservatory's series of concerts for the season with a voice recital at Recital Hall on November 6. Mrs. Lowrie is a product of the studio of Mrs. Charles-Lyon Krum, Chicago, and is known in the Middle West both as a teacher and concert singer. She has a lyric voice of much charm and her difficult program was sung with intelligent interpretation and beauty of tone. Joe Tarpley furnished artistic accompaniments. A. F. W.

Boston Orchestra, Petri, Bori, Delight in Columbus Concerts

Shan-Kar and Group Appear—Cavalleria Performed by Local Group

COLUMBUS, O.—Egon Petri, celebrated Dutch pianist, fired the first gun of the season in a recital which opened the Capital University concert series at Mees Hall, October 20. Petri whose appearance here several years ago is pleasantly recalled, displayed the same colossal dynamic range revealed on the first occasion—a whispering pianissimo on the delicate end was graduated, through various and all styles of touch, to a terrific and voluminous *sforzando* produced with apparently little effort.

His program included compositions by Mozart, Bach-Busoni, Beethoven, Chopin, Rachmaninoff and Liszt. There were also some curious novelties of polytonal character by Medtner, and several titbits by Prokofieff.

The second major affair, opening the Women's Music Club course, brought Lucrezia Bori to the stage of Memorial Hall. A capacity house lost its collective heart to the famous singer. Admiration was soon transformed into adoration. The accompanist, Frederick Bristol, played two solo groups of novel miniatures.

CONCERT BY BOSTON SYMPHONY ORCHESTRA

On October 26, the Boston Symphony Orchestra, in top form and full regalia, played Mozart's Eine Kleine Nachtmusik serenade for string orchestra, Beethoven's Eroica symphony, and Scriabin's Poem of Ecstasy. Dr. Serge Koussevitsky, always an ardent champion of Russian music, and about the first propagandist to take up the cause of Scriabin, gave us as fine an interpretation of this opus as could be heard in this country. The concert was sponsored by the Symphony Club of Central Ohio.

Shan-Kar and his troup of Oriental dancers and musicians recently gave lovers of the strange and exotic in dance entertainment just about the most fantastic evening they have ever known. Besides the sinuous snaky grace of Shan-Kar and his comely co-artist, Simkie, and the other Hindu dancers, there was much to interest the curious in the odd instruments of the musicians and the melodies based on at least seven or eight of their numerous native scales. They brought a whole Hindu museum room to life.

RESIDENT OPERA FORCES HEARD

Outstanding among local events so far was a performance of Cavalleria Rusticana by the Columbus Civic Opera Association. The excellent chorus and its varicolored costumes seen against well executed scenery, adapted to the difficult peculiarities of the stage, were again laudable features of the presentation of this organization.

Marta Wittkowska's Santuzza proved to be well studied. Rose Graham, as Lola, was a good second best. Two Harolds, Matthews and Imhoff, were not so fortuitously cast in the parts of Turiddu and Alfio. The part of Lucia was taken by Martha Messerschmidt, and Sara Jane Gilligan was the effective soloist of the choir. The performance revealed both gains and losses over the association's Carmen venture of last season.

H. G. D.

New York Concerts

(Continued from page 9)

tional stimulus. Miss Rodgers' singing was intelligent and musical. A satirical moment in the quartet—its difficulties again showed the Pro Arte players in a distinguished light—was Schönberg's sportive quotation of the tune of Ach. du lieber Augustin, which brought the only merry moment of the concert.

The four songs (Traumleben, Verlassen, Chasel, and Der Wanderer) date from Schönberg's earlier career, and have in them something of the influences of the classic Lied writers and of Wagner, although here and there are acidulous harmonies and a jumpy melodic line which indicate the dawning of the later revolutionary in music. Miss Sebastian's interpretative instinct, pure intonation, and clear utterance of text, were as welcome as the smooth flow and rich quality of her lovely voice.

Nadia Reisenberg lent to the three piano pieces, op. 11, and the Klavierstücke, op. 33, all the resources of her fluent technic and experienced musicianship, but to the majority of hearers those works continue to be unsensuous, strange, and disconcerting in design and result.

The celebrated Schönberg has joined the faculty of the Malkin Conservatory of Music, in Boston, and taken charge of its department of theory and composition.

NOVEMBER 12

John Carroll John Carroll, American baritone, who has been heard in annual New York recitals for a number of years, gave a Sunday matinee in Town Hall before a large number of interested listeners. Mr. Carroll, whose style of interpretation includes the whimsically humorous (a department of *genre* song in which he is particularly effective), also sang the Confutatis from Verdi's Requiem, Lieder by Strauss and Marx, French songs by Bizet, Debussy, di Pierla and Faure, an inimitable group of Irish folk songs and arrangements, and a final bracket including art songs and more or less "popular" numbers by Griffes, Taylor, Silberta, Lenoir, Tapales, Stolz, Montgomery, Heywood and Wolfe. His pleasing high baritone is almost tenor-like in timbre, and was employed in an individual and intimate manner to capture the more tender nuances of his works. As an interpreter, he showed skill in delineating the folk-like spirit of such works as Proctor's 'Tis a Fine Day for Walking, which was sung with notable humor. Undoubtedly, Mr. Carroll possesses that elusive thing which is called "personality," and his audience responded in marked degree. The final group included an unusual item in the Filipino Tango by Tapales, sung in the original Tagele dialect. Rhea Silberta was a skilled co-artist at the piano, and her song Aylia was a feature of the program. Encores were given at request.

Philharmonic Orchestra A further commemoration of the fortieth anniversary of Tschaikowsky's death was observed on Sunday afternoon by the Philharmonic Orchestra, at Carnegie Hall, with a program dedicated exclusively to the lamented master, and conducted by Bruno Walter. The works heard were the fantasy, Francesca da Rimini, the fifth symphony, E minor, and the Letter Scene (from the opera Eugen Onegin) sung by Grete Stueckgold.

Walter gave warmth, impetus, and musical picturesqueness to his interpretations, carried out with brilliance of execution and appeal of one, by the truly superfine orchestra.

Mme. Stueckgold, a fair vision to gaze upon, presented an outstanding piece of vocalism and exposition. Not only was her soprano organ of exquisite quality, and varying easily between power and pianissimo, but it also revealed a wealth of touching expressiveness and dramatic drive. Mme. Stueckgold declaimed the text with searching insight and remarkably clear enunciation—in welcome English. It seems superfluous to add that she won resounding response from her hearers.

While the fifth symphony holds its own in freshness and eloquence, the Francesca da Rimini fantasy has taken on old-fashioned character, with the descriptive episodes seeming a trifle elementary and too obvious. There are, of course, some sensuous melodies and rich hued orchestration.

Teresina Attractive, artistic, brilliantly gifted, the lovely *danseuse*, Teresina, made her reappearance on Sunday evening, in a terpsichorean recital at Town Hall.

The Spanish charmer seemed even more fascinating than previously. With skill, grace, poesy, infinite variety, and illuminative movement, gesture, and facial play, Teresina danced herself anew into the hearts of her audience. Her art, imaginative, intelligent, and picturesque, expressed itself in a characteristic program consisting of Seguidillas, music by Albeniz; Sardana (Catalonian peasant dance) Morera; Potpurri (Andalusian); Farruca (Gipsy); Sevillanas; Intermezzo (Goyescas) and Danza VII, Granados; Detras de la reja (La Vida Breve) de Falla; Exaltacion, Turina; Bulerias (ancient); Tango flamenco (Toreador suggestions); and Jota Aragonesa (peasant dance of Aragon.)

Teresina had her admirers not only clapping their hands thunderously, but also cheering, and shouting "Olé," and of course she graciously added repetitions and extra dances. Her triumph was complete.

The atmospheric music was furnished by Carlos Montoya, guitarist, and Javier Alfonso, pianist.

Jascha Heifetz An audience of quality and demonstrative in enthusiasm attended the Sunday evening recital of Jascha Heifetz at Carnegie Hall. It was rewarded by a program characterized more by effectiveness for the violin than by novelty; and of the sternly classic there was only a sonata in C minor (with piano) by Bach, with which the program opened.

The Bach sonata is comparatively light in texture, considering its source, and lent itself admirably to the facile and unaffected style of the recitalist. Its lighter episodes were played with sprightliness and humor, while the *larghetto* and the later *adagio* gave opportunity for warm and velvety tone production. There followed the fourth concerto of Vieuxtemps, with its wealth of opportunity for the display of virtually every quality of the genuine violin virtuoso. The melodious and spirited work is perfectly suited to the Heifetz style, and, from a purely violinistic standpoint. it easily formed the highlight of the recital. The *adagio religioso* was played with a tone quality most seductive, while the delightful *scherzo* was dashed off at a breathless pace. In the closing marchlike movement Heifetz fairly revelled in the saucy rhythm and the shower of violinistic pyrotechnics.

Ernst von Dohnányi's Ruralia Hungarica, which ushered in the latter half of the program, is rhapsodic Hungarian music in sublimated form. It was given by the recitalist with discreetly tempered Gypsy abandon, which reached extremely capricious movement ending in dazzling flights of speed. The Heifetz bow and fingers flew in perfect synchronization, and there was no sacrifice of purity of intonation to pace. In the closing *molto vivace* the same high technical standard was maintained, while the more substantial musical content was given due consideration.

A group of pieces by Bloch, Stravinsky, Albéniz-Heifetz and Wieniawski completed the printed list of offerings. Bloch's Baal Shem, a dignified, glowing Hebrew lament, received thoroughly sympathetic treatment, and the Russian's Berceuse from The Fire Bird was a thing of alluring tone beauty. Heifetz's adroit arrangement of a Navarra by Albéniz was received with much favor, and, lastly, Wieniawski's Scherzo-Tarantelle, played at a cyclonic tempo, came pleasingly like a breath out of the fair past, when virtuosi frankly revelled in their being such, and their audiences shared their joy.

A goodly number of short and attractive encores rewarded the stageward rush of the more youthful and active contingent of the audience.

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Other Concerts

David Healy, baritone, Barbizon, November 7, evening.

William Mercer, baritone, Barbizon, November 12, afternoon. Mr. Mercer is a pupil of Mrs. Caroline Beeson Fry.

Elmo Russ, pianist-composer, and three guest artists in a recital featuring Mr. Russ' own compositions, Aeolian Hall, November 12, evening.

K. of C. Symphonic Band to Be Heard

The second annual benefit concert of the Knights of Columbus Symphonic Band will be held this year at the Metropolitan Opera House, New York, on November 24, with Rocco Magri again wielding the baton. Last year the band made its first appearance in a concert at Carnegie Hall. A widely varied program for this year has been arranged by Mr. Magri. There are 110 instruments in the personnel of the band, and, as at last season's presentation, new instrumentation will be presented. Mr. Magri also has announced that he will include a number of operatic selections as well as a novelty in symphonic music new to audiences in the United States. The entire concert is given under the patronage of Cardinal Hayes.

Hans Barth to Repeat Recital

In consideration of the fact that many people were turned away at the harpsichord-piano recital recently given by Hans Barth at the Barbizon-Plaza, New York, Mr. Barth will repeat the concert on November 19 in the same auditorium. The receipts will be donated to the scholarship fund of the National School for Musical Culture.

Virginia LeRae Sings Lucia Thrice in Fortnight

Virginia LeRae, the coloratura with a four-octave range, made her New York début at the Hippodrome on October 30, under the auspices of the Chicago Opera Company. She created such public interest that the management announced a repeat

VIRGINIA LE RAE

performance of Lucia with the same cast, on November 3, in place of the already scheduled Faust. At that time Miss LeRae, as in her previous appearance, had to repeat the *cadenza* of the Mad Scene, in which she reaches G above high C. At this time the sextet was also encored. Since Miss LeRae's advent at the Hippodrome the management has been obliged to stage another Lucia, that of November 11. Gilda in Rigoletto was the soprano's vehicle during the past week.

Novaes Here November 11 on SS. Southern Cross

Guiomar Novaes arrived November 11 on the SS. Southern Cross for an extensive American concert tour. The Brazilian pianist is accompanied by her husband, Ottavio Pinto.

Three New York appearances are already arranged for Mme. Novaes. On December 2, she will give a recital at Town Hall. On February 8 and 9 she appears as soloist with the New York Philharmonic-Symphony Orchestra at Carnegie Hall. Her tour opened on November 14, with a concert at Miss Porter's School, Farmington, Conn.

Mme. Novaes was born in a small town near Sao Paulo. One of nineteen children, she began to play the piano at four and three years later was placed under the guidance of the well known piano teacher Luigi Chiefferelli. She gave her first recital at nine, and thereafter made frequent public appearances. At fourteen she was admitted to the Paris Conservatoire, winning first honors and a scholarship from among 388 contestants. There she studied with Isidor Philipp. At the end of her second year she was awarded the *première prix du conservatoire*.

At seventeen she made her début as a mature pianist, and since has played in England. Germany, France, Italy, Switzerland, Holland and elsewhere. In 1916, while still in her teens, she came to America for the first time.

Ruth Epstein Programs Harp Novelty

Ruth Epstein, harpist, lists several lesser known works for performance at her recital in Town Hall, New York, on November 27. Eine Sonata by Richard Wagner, originally for piano, composed in 1853, transcribed for harp by her instructor, A. Francis Pinto, is one of these. Other numbers for harp and ensemble instruments make up the list.

Mary Ledgerwood's Engagements

Mary Ledgerwood, contralto, gave a recital at the Lucien H. Tyng estate in September. She was soloist on November 5 with the Carroll Club, New York, and was featured the next night by the United Scottish Clans, at the St. George Hotel, Brooklyn, N. Y. On November 13 she sang over Station WMCA, New York.

In January she wil tour Canada, appearing also in Buffalo, N. Y., under the auspices of the Scottish Clans. As soloist of Old Bergen Church, Jersey City, N. J., she is to sing in Elijah, Namaan and John the Baptist. Miss Ledgerwood is the contralto of Central Synagogue, New York.

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Crowded Concerts Show Keen Art Interest in Baltimore

Philadelphia and National Orchestras Play—Thomas Reaps Ovation —Schnabel Delights in Recital

BALTIMORE, MD.—Two of the three visiting symphony orchestras which will give concerts here this season—the Philadelphia and the National Symphony, of Washington, D. C.—have made their first appearances and both have been acclaimed by capacity audiences. Few cities can boast of a series by three visiting orchestras, in addition to their own municipally conducted symphonic organization. Elizabeth Ellen Starr, counselor for all three series of the visiting orchestras, states that she has been approached by managers of orchestras from five additional cities, making evident that Baltimore's keen appreciation of classical symphony music has gone forth far and wide.

The Philadelphia was the first of the visiting organizations to play here this eason and, under the magnetic leadership of Leopold Stokowski, offered a program that drew riotous applause from an audience that filled every seat of the spacious Lyric Theatre, with many standing. The usual excellent choice of works was again manifest and a feature was the Concerto Sacro by Werner Josten, with the composer playing the piano part.

THOMAS WITH NATIONAL ORCHESTRA

Last year the National Symphony Orchestra played here once and the fine impression created on that occasion was mainly instrumental in bringing about the present series. Just how Baltimore's music colony feels was well evidenced by the capacity attendance that greeted it for the first concert this season, although it must be admitted that John Charles Thomas, the baritone, whom Baltimore claims as its own, as soloist of the concert, made more than certain an audience of very large size. Hans Kindler, director of the National orchestra, chose what must be termed a popular program and his men played in excellent manner throughout. Incidentally, a number of Baltimore musicians are members of this body, these including Frank Gittelson, of the Peabody Conservatory of Music, who is the concertmaster.

Thomas, whose musical education was received in this city, has had legions of admirers here since his student days, so it was no surprise to hear him acclaimed once more. He was in fine voice and was apparently inspired to more than ordinary heights by the large audience which greeted him with and gave him an ovation after each of his numbers, to such an extent that Thomas broke the usual symphony concert rule and gave several encores. Included in the orchestral program was a transcription of the Bach Prelude and Fugue in C minor for organ by Edgar T. Paul, local composer and organist.

CIVIC CHORUS PROJECTED

Another attempt to organize a civic chorus, a unit in local musical activities that has been missing since 1916, has been started under the auspices of the Peabody Conservatory, according to an announcement by Director Otto Ortmann. Louis Robert, a member of the faculty, and former assistant to Willem Mengelberg and Kurt Schindler, has been selected to direct the new organization.

Making his first appearance in Baltimore in ten years, Artur Schnabel, one of the leading pianists of the present day, offered a most brilliant all-Beethoven program in the first of a series of concerts under the direction of the recently organized Chamber Music Guild, a new local association. Enthusiasm mounted as the concert progressed, and it certainly must be put down as an outstanding event of the musical year.

Shura Cherkassky, young pianist, who began his career in this city as a boy prodigy, appeared in recital with Edwin Orlando Swain, baritone, and both offered most satisfying programs. The place that Cherkassky has made in the world of music needs no praise and he gave every evidence of continuing to greater fame. Mr. Swain's voice is of excellent quality and it was used in a manner which gave evidence of the best training.

The annual series of Friday Afternoon Recitals at the Peabody Conservatory began with a concert by the Gordon String Quartet, the event being marked by appreciation on the part of the numerous gathering.

The first event in the series under the management of William A. Albaugh was given by the Vienna Singing Boys. Their work manifests training of high calibre. The listeners manifested their enthusiasm joyously.

Two prize works from the pen of Franz Bornschein, Baltimore teacher and composer, were presented recently by the San Francisco Musical Club at the Community Playhouse in San Francisco, Cal., the occasion being a celebration of Founder's Day. They were chosen as representative American choral compositions. One was Enchanted Island, which won a national prize for Mr. Bornschein; the other was The Spirit of Light. E. D.

Indianapolis Forces Open Auspicious Fourth Season

Rosa Ponselle Fêted in Recital—Don Cossacks Sing

INDIANAPOLIS, IND.—The Indianapolis Symphony Orchestra (under the direction of Ferdinand Schaefer) opened its fourth season on November 7 with an all-Brahms program. The C minor symphony, Academic Festival overture, and three of the Hungarian Dances were interpreted by the orchestra, while the women's chorus from the Matinee Musicale, accompanied by two French horns and harp, contributed three songs by the German master. The work of the orchestra evoked much enthusiasm, Mr. Schaefer giving poetic and powerful readings throughout the program. The chorus sang with good intonation and warmth of tone.

RECITALS BY PONSELLE AND DON COSSACKS

Rosa Ponselle opened the Martens Concerts on October 22. Probably no recital in many months has evoked so much enthusiasm in this city. Music-lovers in the gallery serenaded the artist with a bell, which I believe is an old Italian custom. Miss Ponselle ran the gamut of emotional expression. Her lovely personal appearance, musicianly background, and intensity of artistic interpretation held the audience to a late hour for a number of encores. Stuart Ross provided able accompaniments and contributed piano soli.

The Don Cossack Male Chorus appeared in this city on November 3. Here is an attraction we recommend for the tired business man who does not like "highbrow" music. The singing of this ensemble is electrifying. From a minute *pianissimo* to an explosive *fortissimo*, they break through all artistic bounds in the singing of their beautiful Russian music. The audience demanded and received numerous encores.

The Harmonie Club met on October 15 in their first program of the year. A study was made of Halevy's The Jewess. H. C. G.

Florence Foster Jenkins' Recital

Florence Foster Jenkins showed her usual versatility in her annual song recital on November 2 in the ballroom of the Ritz-Carlton Hotel, New York. The auditorium was crowded, and her hearers gave every evidence of enjoying the program. The Garden Scene from Faust began the list of vocal

FLORENCE FOSTER JENKINS

offerings, sung in costume, with sweet high tones. French songs by Paulin (Le Clevecin), a Chanson Provencal arranged by McMoon, Le Nil (Leroux) and the aria from Louise (Charpentier) came next, and for these Mrs. Jenkins received prolonged applause. A spring song followed as encore.

Floods of Spring (Rachmaninoff) and the Statue of Czarkoe-Selo (Cui) were included in the last group, with two novelties by American composers, Your Slave Am I, by Drakeford (the composer at the piano), which had to be repeated, and Trysting Time, written by Cosmo McMoon to a new poem by Mrs. Jenkins. Mr. McMoon was at the piano for this and his Alborada the encore. Many flowers were tendered the singer, and the audience demanded numerous encores.

Edwin McArthur supplied musicianly accompaniments for Mrs. Jenkins. The Pascarella Chamber Music Society played works by Mendelssohn and Schumann with excellent ensemble. F. W. R.

Musicales

Second Freemantel Musical Salon

The second in the series of the Freemantel Musical Salons was given at the New York home of Mr. and Mrs. Frederic Freemantel on November 5. Carmen Styles, soprano, with Edwin McArthur at the piano gave an interesting program. This young singer has distinction and personal charm and a voice of lovely quality. Her program held Hark, Hark the Lark (Schubert), Volksliedchen (Schumann), Ständchen (Brahms), Von Ewiger Liebe (Brahms), Ouvre tes yeux bleus (Massenet), Si mes avaient des ailes (Hahn), M'ama, non m'ama (Mascagni), The Lass with the Delicate Air (Arne), Rain (Curran), and Pace, pace, mio dio from Verdi's La Forza del Destino. Miss Styles sang all these with musical intelligence and feeling, good style and authoritative interpretation. Her voice and execution bore the stamp of the excellent coaching of Mr. Freemantel.

Betty Paret, harpist, the assisting artist, gave two groups of numbers, in which she revealed talent and technical skill. V. S.

* * *

Verdi Club Musicale

The Trio Morgan began the November 8 morning musicale of the Verdi Club, (Florence Foster Jenkins, founder-president) at Hotel Plaza, New York. Their playing of short pieces by Albeniz, Gretchaninoff and others brought them appreciative applause. A violin solo by Frances Morgan and a harp solo by Virginia were applauded items of their second appearance, which brought an encore—an Irish air.

Carmela Ponselle, the vocalist of the morning, offered songs in Italian, French, German and English, displaying temperament and linguistic ability. She followed with Cuckoo Clock as encore. The Habanera from Carmen was sung and acted in costume by Miss Ponselle, resounding applause eliciting two encores. Her accompaniments were played by Frank Chatterton with great pliability. F. W. R.

* * *

Christine Burnham Works Heard

The Associated League of Music Teachers featured Christine Burnham, pianist and composer, at their November 8 matinee in Steinway Hall, New York. This artist delivered a talk on the teaching of Bach's music, drawing from her own experiences. Her pleasing manner and clear enunciation contributed to the interest of her lecture. She illustrated her talk with original examples, closing with her own Seven Variations in the manner of Beethoven. Her suite, Impression of Southern Europe, included the piano soli, Venice, Switzerland, An Old Monastery, and concluded with a waltz for two pianos, Dolores Hayward assisting. The suite was interesting, musicianly and brilliant. Applause recalled both artists, and a vote of thanks was tendered them. A. Verne Westlake was duly nominated and elected to membership at this meeting. F. W. R.

Petri and Barrère Little Symphony for Brooklyn Institute

Egon Petri, pianist, will appear with Georges Barrère and the Barrère Little Symphony on February 4 in the new Enjoyment of Music series of fifteen Sunday afternoon programs at the Brooklyn (N. Y.) Institute of Arts and Sciences, Brooklyn Academy of Music. The series commemorates the 110th anniversary of the institute, and Olin Downes, music critic of the New York Times, supplies the commentary. The program featuring Mr. Petri and the chamber orchestra is entitled Compositions by Seventeenth and Eighteenth Century Composers.

Alton Jones Begins New York Season

Alton Jones, pianist, returned to New York early in October from his vacation which took him as far as Colorado. Late in September he gave recitals in Omaha, Neb., and Des Moines, Ia. The Des Moines concert was sponsored by the Drake University chapter of Mu Phi Epsilon. Since returning to New York, Mr. Jones has moved into larger quarters in the same studio building where he has been located for the past two years, and has resumed his teaching at the Juilliard School of Music.

Miquelle in Recital in Detroit

DETROIT.—Georges Miquelle, cellist, gave the opening recital of the season at the Women's City Club here on October 22. His program listed numbers by Valentini, Haydn, Guérini, Rameau, Tartini, Senaille, Nin, Widor, Fauré and Popper. Margaret Mannebach was at the piano. R.

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London Concert Season Brings Invasion of Eminent Pianists

(*Continued from page 5*)

it above the din (maybe this was intentional too), since the chorus was placed high up near the organ. No doubt there is a lot of good workmanship in the score, but it is wasted on a bad cause.

COATES DELVES INTO THE PAST

Preceding this novelty we had an antique curiosity, namely a cute little symphony by an eighteenth-century composer named Polaci, who has the good fortune of being entirely unknown, except to an eminent German scholar. It is this circumstance alone which secured him a performance at Queens Hall in 1933. The labor expended on the resurrection and editing of this work would have sufficed for half dozen early symphonies by Mozart. Still it is worth something to know that somebody did write like this before 1745.

Two further items on this richly variegated program were Strauss' Burleske and Honegger's Concertino for piano and orchestra, both brilliantly played by Gieseking. And the evening ended with a full-blooded performance of Tschaikowsky's fourth symphony, showing us Coates at his best. He deserved not only applause but sympathy. What a job!

The London Symphony, with Sir Hamilton Harty, is putting up a remarkably good show this season. This rebel organization has stood out against institutionalism and dictatorship through thick and thin, preferring its autonomy and easy-going ways to all the glories of permanence and regularity. It is still paying heavily for its sins, in the shape of poor houses and public neglect, and the competition against two other orchestras, properly financed or endowed, is certainly difficult. But it makes for quality, and the London Symphony is playing better than it has played for years. Hats off to Sir Hamilton Harty, who evidently knows how to make an orchestra work. Schubert's C major symphony and Myra Hess' above-mentioned performance of Brahms' B flat concerto were the big events.

THREE QUARTETS

Chamber concerts, which are always an important feature of the London season, have started in full force. Both the Busch and Léner quartets have been heard, and of native organizations the London (already noted) and Kutcher quartets. The Buschs returned to the charge and tried their favorite, Reger (A major quartet), on the London audience once more, but with little more success than before. Personally I like the work, and the playing was magnificent. The Léners added Franck's piano quintet (with Mme. Loeser-Lebert) as a special bit of excitement (not so stirring) and gave their usual exhibition of faultless ensemble in Mozart and Beethoven. The Kutchers' special tit-bit was Malipiero's Stornelli e Ballate, which still charms an audience when it is well played.

LJUNGBERG SINGS LIEDER

Two vocal celebrities well known to American listeners have been heard during the last few days. Maria Olszewska sang in a hall too small for her opulent voice, and did better in the arias than in Lieder, especially Brahms. Gœta Ljungberg, too, found congenial material in Sibelius, singing with that dramatic eloquence for which she is noted. She is a decided favorite with London audiences, and the success of this concert was outstanding. In another field that talented artist, Eve Maxwell-Lyte, gave much pleasure to her listeners in a cleverly selected list of folk-songs. She is the *diseuse* type of singer, commanding such perfect diction that the hearer is never in doubt, and what she lacks in volume she more than makes up in charm.

OPERA IN ECLIPSE

While concert life is more flourishing than ever, opera has temporarily fallen upon evil days. Robert Parker's Metropolitan Opera Company, the successor to the defunct Covent Garden touring company, has suspended activities after heavy losses in the London suburbs and in Birmingham. Some say that the exclusively Wagnerian repertoire was the cause of the collapse, as the anti-Nazi feeling kept Jewish and other patrons away. Be that as it may, opera in England is at the moment confined to the Old Vic and Sadler's Wells theatres (joint management), where superior teamwork compensates for the absence of first rank artists. Such operas as Boheme, Traviata, Otello, Faust, Lohengrin and Figaro have been heard in English, and Rimsky-Korsakoff's Tsar Saltan and The Snow Maiden added to the repertoire with great success.

There is, in fact, something of a run on Rimsky in London at the moment. The other night a group of singers produced Kashchey the Immortal in concert form. Opera in the concert hall is not exactly to my taste, but two outstanding singers, Valentina Aksarova and Patiana Makushina, deserve warm praise for their part in the enterprise.

Berlin Applauds Italian Operas And Premiere of Strauss Work

(*Continued from page 8*)

zation," in spite of which "they must remain foreign to us." The thing that particularly stuck in the critical crops was the mad scene. One learned Theban told me that he could not really see how a mad woman could express herself by singing *cadenzas* to the accompaniment of a flute. And he seemed mystified when I told him that it was precisely of a mad woman I should expect such a thing.

TOTI DAL MONTE CAPTURES BERLIN

But that part of the public not compelled to entertain profound opinions lapped up the Donizetti tunes and went completely off its head over Toti dal Monte. This lady, I must admit, sings better and with more virtuosity today than she did in New York. True, she sometimes prepares her effects a bit carefully and occasionally attacks her highest tones from beneath. But in this day and age such florid singing of hers must be considered of unusually high rank. And there is real brilliancy, real coruscation in her delivery of ornamental patterns. She showed herself moreover a competent actress. Her Rosina in the Barber tingled with high spirits of genuine Latin effervescence. In the lesson scene of Rossini's comedy she sang an Italian translation of Bishop's Lo! Here the Gentle Lark. And not a Berlin critic was able to identify the number.

DELIGHTFUL BARBER PERFORMANCE

The Barber enjoyed a delicious performance all around. Besides Toti dal Monte and Rimini there was a good Almaviva in G. Manurita who, though not a *bel cantist* of the first water, is an excellent comedian. I cannot recall ever having seen a finer Bartolo than Antonio Gelli, who sang vastly better than the average *buffo* and furnished a sharply delineated portrait unmarred by the usual horseplay. Let me add, parenthetically, that Signor Gelli gave further proof of his virtuosity as a character actor on the next evening by an impersonation of the Sacristan in Tosca that I can place without hesitation beside the unforgettable one of the sainted Charles Gilibert. The Basilio exhibited by Fernando Autori fitted admirably into the ensemble and was a gorgeously drawn character study besides. He brought down the house with his Calumny air.

Before considering the Tosca performance, which was in many ways the climax of the *stagione*, I must not omit to mention the Edgardo of Angelo Minghetti on the Lucia evening. Chicagoans may recall this tenor, though I believe he sang no outstanding rôles when he was a member of their company. His voice is not extraordinary for sensuous beauty. On the other hand he gave an admirably authoritative and, in the scene of the sextet, one of the most dramatic embodiments I have ever seen of an Edgardo. And yet I learned a few days later that he had sung the rôle for the first time on this occasion.

RAISA AND RIMINI SCORE

I shall not waste words on the Trovatore presentation which was, taken by and large, the poorest of the week. Only the Azucena of Signora Stignani rose above a dead level of mediocrity. As the Count di Luna Cesare Formichi was not in his element. But what amends he made in Tosca a couple of nights later. His Scarpia is familiar in Chicago, so I leave it to Chicagoans to pass up this present confirmation of what they already know. But I want to put myself on record as holding the belief that Formichi is one of the great line of Scarpias—probably the one that must be cited immediately after Scotti and even before the late Maurice Renaud.

However, Scarpia alone could not have fired this Tosca performance to the fierce intensity it possessed. Gigli unleashed in it his most unbridled Cavaradossi and his singing inflamed the audience to a tremendous pitch of enthusiasm. At the height of the second act Mr. Gigli forgot that he was a famous tenor and became, for a space, an impassioned actor.

As Tosca Berlin had its first experience of Rosa Raisa. To me hers is one of the supreme Toscas of this generation—an impersonation extraordinarily distinguished and noble, all the more gripping because it so pointedly eschews cheap sensationalism. For the most part one forgot mere matters of vocalism in contemplating this magnificent embodiment, which really deserves a column of detailed study. The adroitness with which Mme. Raisa adapted her action to the awkwardly arranged second act settings they use at the Städtische Oper is something which only an expert can properly value. Every layman, on the other hand, could appreciate the grace of her movements, the intensity of her expressions and the sculptured beauty of her poses. A pity she had opportunity to appear in only a single rôle.

BERLIN HEARS STRAUSS' ARABELLA

While the Italian *stagione* was in full blast the Staatsoper gave Berlin its first taste of Strauss' Arabella. The composer was present and enjoyed an ovation. Furtwängler conducted most admirably. This score, with its generally delicate and exquisitely calculated instrumentation, is wholly his affair. Except for Jaro Prohaska, sadly miscast in the rôle of the naïve and jealous Hungarian lover, Mandryka (a part which Alfred Jerger did so inimitably at the world première last July), the Staatsoper's production is in almost every way superior to the Dresden one. It would be distinguishing between Tweedledum and Tweedledee, of course, to adjust yard sticks to the respective readings of Clemens Krauss and State Councilor Furtwängler. But Heinz Tietjen's stage direction makes that of Dresden look bilious by comparison. Viorica Ursuleac, who created the name part, also assumes it here. She looks stunning, sings generally well but is, to my mind, a shade mature for the rôle. Käthe Haidersbach may not sing the trousered sister, Zdenka, altogether as admirably as Margit Bokor, but she acts it with more naturalism. Fritz Krenn, as the impoverished Count Waldner, is a vast improvement over Plaschke in Dresden, and Marcel Wittrisch makes about as much as anyone can of the thankless part of Arabella's rejected suitor, Matteo. I was most agreeably surprised in the singing and acting of Marguerite Perras as the Fiakermilli—a fresh young person, who engages attention for a few minutes in the scene at the Coachmen's Ball, where she fills the air with cackling *colorature*. As to the opera itself, increasing familiarity suggests no new thoughts, except that the inordinate length of the work becomes more evident and also more oppressive. Arabella ought to be a full hour shorter. Its present duration only makes it the clearer that Strauss' inspiration is growing very anemic, indeed. I saw a quantity of people leave before the end—which means a good deal more in Germany than it does in New York.

FURTWÄNGLER STARTS PHILHARMONIC SEASON

Slowly the orchestral concert season is getting under way. The first of the Furtwängler Philharmonic series followed the first of Kleiber's by about a fortnight. It began dutifully with a gesture of reverence to the late Max von Schillings, whose music is being played hereabouts almost as much as Beethoven's. After a dreary, pseudo-Wagnerian Overture to King Oedipus had been decanted people settled back for the real business of the evening which was the Emperor Concerto, with Walter Gieseking as soloist, and Bruckner's fifth symphony. State Councilor Furtwängler gave a resplendent reading of the symphony and made its bombastic ending somewhat more persuasive than it usually is. Gieseking's performance of the Beethoven concerto displayed the characteristic Gieseking graces.

The season for choral music got away to a rather dispiriting start with the first concert of the Singakademie Chorus, under Georg Schumann. The program began with Bach's cantata A Mighty Fortress and closed with Handel's gorgeous Dettingen Te Deum. The weakest argument was in the middle, in the shape of a Marien Kantate, by the ineffable Paul Graener. The new cantata is dull and saccharine business and, like the rest of the evening's music, was poorly sung. The Singakademie Choir has fallen into sloppy ways and Prof. Schumann is no longer a conductor of youthful energies.

HERBERT F. PEYSER.

Nathaniel Cuthright Takes New Studio

Nathaniel Cuthright has opened a new studio on West Fifty-seventh Street, New York. He has installed sound reproducing equipment of the latest type, which is used in connection with microphone for giving his vocal students training in broadcasting.

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In adidtion to teaching in the studio, Mr. Cuthright is conducting a series of classes for speech and singing, using the identical type of equipment at the Hospitality Centre of Allied Arts in the Rembrandt Studios, Carnegie Hall.

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Music Notes From Coast to Coast

AKRON, O.—The Akron Civic Music Association started its third season in this city with a membership campaign which closed on November 11. The officers and members have put forth their best efforts to make possible an enjoyable recital series. One of the numbers on this course will be the Minneapolis Symphony Orchestra. When the Civic Music Association was first organized in Akron in 1931, this orchestra was heard by the members, with Eugene Ormandy conducting. Alfred Heberich, prominent attorney, who is the president, and Estelle Musson, pianist and one of the vice-presidents, have done much to sponsor the cause of Civic Music in Akron.

John Franklin Stein, baritone and head of the voice department at the University of Akron, introduced Meredith Langham Harding, organist, in recital at the First Church of Christ Science. The Bach Toccata and Fugue in D minor was Mrs. Harding's opening number. Also on her program was a group by Joseph Bonnet. Mr. Stein sang the Eri tu che macchiavi of Verdi's and a group of modern compositions. Good organ recitals are not heard often enough, and this concert was applauded enthusiastically.

Rena Willis presented her club of piano students in recital at her studio. This group calls itself Les Etudients, and offers recital programs at regular intervals. K. S. L.

BERKELEY, CAL.—Lawrence Tibbett, baritone, opened the Berkeley Musical Association series for the season on October 9, in a recital at the new auditorium in the Men's Gymnasium, University of California campus. Much comment, distinctly favorable, was heard apropos of four groups of songs in English, one group being a translation of Brahms, Strauss and Marx. As a gesture of friendship, two songs by Edward Harris, San Francisco composer, were featured. Stewart Wille not only provided splendid accompaniments but appeared in two groups of piano soli as well. The audience was large and highly enthusiastic, demanding encore after encore of the popular baritone who complied with evident enjoyment.

The Pacific Coöperative League presented two artists, Carmen Joan Dodson, Duncan *danseuse*, and Leslie Bennett, pianist, in a joint recital at International House on October 12. Mr. Bennett featured a sonata in C minor of his own composition, as well as a Bach group, a Chopin group and the Beethoven "Moonlight" sonata. Miss Dodson interpreted in true Duncan style two Chopin preludes, the Orfeo ballet (Gluck) and the Peer Gynt suite (Grieg). M. R.

GRAND RAPIDS, MICH.—The Grand Rapids Symphony Orchestra (Karl Wecker, conductor) opened its season in the Civic Auditorium, featuring Nina Koshetz, soprano, as soloist. Both singer and orchestra acquitted themselves admirably in a program of German classic and Russian compositions.

Under the chairmanship of Mrs. C. A. Weinhart, the St. Cecilia Society presented Dalies Frantz, young American pianist, in a fine recital. Hostesses for the day were Mrs. John Nind, Jr., and Marguerite Colwell.

Another enjoyable program, arranged by Mrs. Reuben Maurits, was given by Michael Press, violinist, with Archie Black at the piano. One of the numbers presented was Souvenir Russe by Isserliss, arranged by Mr. Press. Hostesses were Mrs. P. L. Thompson and Mrs. Estelle Osborn.

Participants in a morning musicale, with Mrs. Helen Baker Rowe as chairman, were Mrs. Karl Dingeman and Mrs. Olga Prange, sopranos; Mrs. Katherine Staples, contralto; Sidney Straight, tenor; George Matthews; baritone; Mrs. Florence Walbrink, Mrs. Lloyd Perry, Mrs. Hugo Kutsche, and Mrs. Dorothy Pelck McGraw, pianists. The hostesses were Mrs. James Sheppard and Mrs. Karl Wecker.

Harold Tower is to direct the St. Cecilia Chorus, and Mrs. J. W. Putnam will be the accompanist. The officers are Mrs. W. S. Mcmeen, president; Mrs. Fred Timmers, secretary; Mrs. Hugh Simpson, treasurer; Mrs. Guy Halliday, librarian. The first Evening Club program was arranged by Mrs. Hugh Blacklock, and given by Aurora Lundahl, soprano, Alberta Winterhalter, violinist, Anna Schulte and Virginia Martineau, pianists.

Marguerite Colwell presented Pauline Van Prooyen in piano recital. She was assisted by Mrs. William VerBeek, soprano.

The School of Fine Arts has offered its first faculty program and its first student recital. Those who assisted in the former were Mrs. Peter Kleynenberg, Mrs. Garnet Black Wolff, Mrs. Lucille Dinsmore, and Eleanor Malek, pianists; Dorothy Mannering, soprano; Dale Gilliland and Lynn Clark, baritones George Dasch and Elmitt Eastcott, violinists; Evelyn Beach, William Rose, Paul Thebaud, Thomas Rabbai, and Peter Kleynenberg, cellist. H. B. R.

HOUSTON, TEX.—On October 13, the Houston Symphony Orchestra tuned up with great spirit for its 1933-1934 season, Frank St. Leger wielding the baton. The audience was one of the largest in the history of this organization. The orchestra readily responded to each suggestion from the conductor and only praise is due a performance characterized by rhythmic precision and general artistry. Paola Lawn Autori, operatic soprano, was the guest artist, singing the Ave Maria from Bruch's Cross of Fire.

Mrs. Montie Beach, president of the Dancing Masters of America, has opened her home for the use of Houston musicians for their recitals. Mrs. Beach is the first woman president of the Dancing Masters of America.

Plans have been formulated by Mrs. John Wesley Graham to take the Texas Opera Company on a good-will tour to Mexico City, soon after Christmas.

Nancy Yeager Swinford, soprano, Rhodes Dunlap, pianist, and Rapheal Fiegel, violinist, were presented by the Tuesday Music Club at the Museum of Fine Arts on November 5. These musicians are three Houston artists who always sing and play with sympathetic insight. K. B. M.

JOPLIN, MO.—During the recent convention of the Southwest Missouri Teachers' Association, musical organizations of the city, and especially of the school system, contributed much of the feature entertainment.

The Wednesday Morning Singers, a woman's group, gave a varied program in Memorial Hall under the direction of Oliver Sovereign, with his wife, Roberta Keith Sovereign, as accompanist. The effect of careful training and of long association was reflected in the poise of the group and the markedly complete unison attained.

At different division meetings the teachers were entertained by a chorus from McKinley School, under the leadership of Mildred Gaddie, a girls' glee club from South Junior High directed by Oscar Allen, and the North Junior High chorus led by William Dale, who wrote the orchestral score for an arrangement of Here Comes the Flag given by his group.

The school feature was the Senior High School Orchestra concert at Memorial Hall conducted by T. Frank Coulter. Like the other school units, the Senior High School Orchestra gave evidence of careful leadership, the willingness of the pupils, and the results of the musical oportunities offered in the modern school system.

The closing concert was a district chorus, again under the direction of Mr. Coulter. High school pupils from nearby towns and cities augmented the Joplin chorus in a program given mostly without accompaniment and characterized by pure tone and finesse. H. D. R.

MIAMI, FLA.—The Miami Music Club (Grace Murray, president) opened its season November 2 with a program and reception at the Miami Woman's Club. The officers for the coming year are Grace Murray, president; Frances Tarboux, vice-president; Rubye Showers Baker, second vice-president; Mrs. J. K. Shinn, third vice-president; Mrs. Louis D. Gates, recording secretary; Dr. Horton-Held, corresponding secretary; L. A. Oates, treasurer; Harriet-Sharman, historian; Mrs. Homer Dickson, parliamentarian; Mrs. Ralph Ferguson, librarian; Mrs. J. W. Hunt, auditor; Mrs. Ralph Fuzzard and Eda Keary Liddle, directors. The founder and life president is Mrs. Grace Porterfield Polk.

Robert Kistler, violinist, has been added to the faculty of the University of Miami Conservatory. Mr. Kistler is a former pupil of Albert T. Foster of the University of Miami Conservatory, and received his degree from the Chicago Musical College, where he studied under Leon Sammetini, violinist and teacher.

Mrs. Charles Lyon Krum has arrived from Chicago to again conduct her class of artist voice students at the consevatory. She will hold a master class for teachers during the Christmas holidays, when those who come to Miami at this time may combine study and recreation.

The University of Miami Band and Concert Orchestra, under the direction of Walter Shaeffer, comprises another feature of the programs given by the conservatory.

The Junior Symphony Orchestra (Walter Grossman, conductor) has resumed rehearsals and is to give a series of concerts this season. A. F. W.

NEWARK, N. J.—Playing an all-Chopin program, Josef Lhevinne inaugurated the Y. M.-Y. W. H. A. Pop Series at Fuld Hall on October 26. The major portion of the program was the series of twenty-four preludes, op. 28, played without intermission. Included in the remaining two groups were the ballades in G minor and F major; two études, F major and A minor, op. 15; the Scherzo in A major; the C sharp minor Fantasie-Impromptu; the Mazurka in B major, op. 56, No. 1; the A flat major Valse, op. 42, and the A flat major Polonaise. Particularly successful were the preludes Nos. 9, 16, 18, 20, 22, 23 and 24, the A minor Etude and A major Scherzo. An enthusiastic capacity audience was rewarded with several encores.

Isa Kremer, though extremely ill, carried on in opening the Y. M.-Y. W. H. A. Lyceum Series of Sunday evening concerts on October 29. Assisting soloists were Isaiah Seligman (who also accompanied Miss Kremer) and Isadore Jenett, violinist.

Other concerts n the series are as follows: Maurice Schwartz, actor, and Lillian Pine Roskeim, soprano; November 19, Nehum Zemach, Habima star, assisted by Jennie Forman, soprano; Leon Blank, actor, and Betty Etkin, violinist; December 24, "Y" Hazomir Society, Cantor Abraham Hyman, tenor, soloist; January 7, Cantor Abraham Schapiro, tenor, Estelle Argand, pianist, and the Jenett String Quartet; January 28, Baruch Lumet, dramatic reader, and Rikud Ami; February 25, The Medoff Family; March 4, The Pioneers by Professor B. Weinberg; March 18, Victor Chenkin, singing actor.

Fritz Kreisler's playing of the Bach Chaconne was the high mark at the opening concert on November 6 in the Rutgers University Concerts series for the current season. This movement from the fourth sonata for violin solo was projected with fulgent limpidity and urbanity.

The remaining concerts of the series, under the supervision of Howard McKinney, di-

(*Continued on page 24*)

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Music Notes From Coast to Coast

(Continued from page 23)

rector of music, are as follows: the New English Singers, December 14; the Philadelphia String Simfonietta (Fabien Sevitzky, conductor), January 31; Rose Bampton, contralto, February 26; Josef Hofmann, pianist, March 26.

On November 9 the Arion Trio (Rose Danzis Parsonnet ,pianist; Samuel Applebaum, violinist; Charles E. Brennand, cellist) made their Newark début in the second concert of the Y. M.-Y. W. H. A. Pops series at Fuld Hall. Coördinated and balanced ensemble playing encompassed with some brilliance the many pitfalls of instrumental accentuation. Mrs. Parsonnet's playing made the most of the piano rôle without turning the works into small concerti for the piano.

Alice Nichols, New York pianist, assisted Walter Leary, baritone and lecturer, in illustrating his lecture on the history of music at the meeting of the music department of the Hackensack Woman's Club, on November 1.

Evelyn Klein, violinist, appeared in recital before the Montclair Women's Club on October 29. Miss Klein was accompanied by Rochelle Kritchmar.

On October 30 the Woman's Club of Upper Montclair presented its first program of the season, Richard Strauss' setting of Tennyson's poetic drama, Enoch Arden. The lines of the poem were read by Mrs. Josephine F. Emslie, and the story was illustrated further by a series of seven visualizations, posed by members of the music department.

The Bavarian Singing Society of Newark held its annual fall concert on November 3 at Montgomery Hall, Irvington. Hans Pruemm conducted. George Veit and Leopold Schwarz, teriors, and Carl Wagner, violinist, were soloists.

José Iturbi, Spanish pianist and conductor, opened on November 7 the series of three musicales to be given at the Hotel Suburban under the direction of Mrs. William S. Nelson.

The newly organized Montclair Orchestra presented its first concert of the season on November 10, in the auditorium of the Mt. Hebron School. As an outgrowth of the interest Montclair residents took in five municipal concerts given there during the past summer, the orchestra has the Rev. G. Ogden Kirk as chairman of its board of trustees; Benjamin F. Tillson, president; G. C. Wuerth, vice-president.

The 1933-34 season of the Northern Valley Civic Music Association, of which Alois Havrilla is president, will include a recital on November 21 by John Charles Thomas, baritone; another on January 30 by José Echaniz, Cuban pianist, and a third on April 6 by Jeannette Vreeland, soprano.

A third concert series was started on November 6 with a recital by Elinor England, harpist, at Memorial House, under the auspices of the Social Service Federation of Englewood. M. S.-W.

SALT LAKE CITY, UTAH.—The members of the Salt Lake Oratorio Society will give The Messiah again this year, and the performance is under the auspices of the society itself. A year ago the president and directors, being unwilling to assume the responsibility of presenting the oratorio because of the general financial conditions prevailing at that time, the members of the chorus, determined to carry on regardless of conditions, gave the oratorio without the aid of the officers and called themselves The Messiah Chorus. The event was a big success.

Last week the society was reorganized and the members of the chorus were admitted to membership, which they had never enjoyed before. Under the new plan of organization, there will be two membership divisions, the patrons (or citizens) and the singers. The former will choose nine of the fifteen directors and the latter, four. The other two will be the musical director of the society and the Mayor of the city.

Directors have not all been named at this writing, but the reorganization of the society will be completed at an early date, it was announced. In the meantime, rehearsals are under way and Director Albert J. Southwick told the Musical Courier correspondent that he expects to give one or two additional choruses this year.

The Mormon Tabernacle Choir is rehearsing three times a week now, plus extra rehearsals as required for special work. There are two rehearsals on Sundays, one before the national radio broadcast, and the other in the afternoon immediately after the service. F. L. W. B.

SAN DIEGO, CAL.—The artist course of the Amphion Club opened auspiciously with the appearance of Lily Pons on November 10. Following Miss Pons on the list are Nelson Eddy, baritone; Josef Lhevinne, pianist; Paul Kochanski, violinist, and the duo pianists Phyllida Ashley and Aileen Fealy.

The club's first local event was a dinner at El Cortez on October 20, celebrating its fortieth birthday and presenting in recital the Barbour Quartet (Lyell Barbour, piano; Joy Babcock, violin; Hyman Davidson, viola; Edythe Reily Rowe, cello). This ensemble, organized within the past year, will be heard in a number of recitals on the Pacific Coast this winter.

The Los Angeles Philharmonic Orchestra, under its new director, Otto Klemperer, will give four concerts in San Diego this winter. beginning November 24, and sponsored by the San Diego Philharmonic Orchestral Society.

The Mission Hills Congregational Church Choir (Louis Bangert, director; Bess Bangert, organist) presented in concert on November 1, Margarita Mercado, Lucille Bagley and John Tyers, vocalists, Christine Kniffing, organist, and the Philomel Quartet, consisting of Edith Weaver, Bessie Johnson, Florence Winn, and Edna Oursland, with Bertha Parrette at the piano. Of particular interest was a dramatic reading by Gladys B. Ryan of The Young King, by Oscar Wilde, with descriptive organ setting composed by Latham True and skillfully interpreted by Mrs. Bangert. H. B.

WHITE PLAINS, N. Y.—Musical activities at the County Center are particularly encouraging this season. Mrs. Julian Olney reports an increasing of subscriptions fifty per cent over last season. The first concert in the fourth series was given by the violinist Jascha Heifetz. A large audience applauded him warmly for his brilliant playing of the César Franck sonata, the Glazounoff concerto and a group of shorter numbers. Arpad Sandor was the admirable coartist at the piano.

Mrs. Olney plans a fourth season of grand opera beginning December 2 with the San Carlo Opera Company in Faust.

The free series of Sunday night concerts in the Little Theatre is proving especially attractive this year. Mrs. Kate Wasserscheid, in charge of the concerts, is presenting a number of Westchester artists. The Breval String Quartet were heard in a program of Haydn and Borodin music on October 22. On October 29 an excellent program was given by Alice Johns, a popular White Plains pianist, and William Edward Johnson, baritone. Both were enthusiastically received by a capacity audience.

Another large attendance greeted the faculty members of the Westchester Conservatory of Music in a fine program on November 5. The artists playing were Lillian Fuchs, violinist; William Sauber, pianist; Henry Christmann, clarinetist; Michael Sheyne, accompanist.

One of the largest concert audiences ever assembled in the County Centre gave a warm welcome to Lawrence Tibbett on November 10. His program ranged from old English and Irish songs to modern writers and included Lieder, all sung in English. The audience particularly appreciated the opportunity to hear a dramatic excerpt from Emperor Jones. Mr. Tibbett generously sang encores until nearly 11:30, when a police escort took him to Harmon, whence he entrained at midnight for San Francisco, Cal., to sing in two operas there. Stewart Wille, besides providing colorful accompaniments, gave pleasure in two solo groups. E. H.

WINTER PARK, FLA.—Annie Russell, director of the Annie Russell Theatre, will present in her artists series at Rollins College this season Josef Hofmann, pianist; Marie Sundelius, soprano; Lea Luboshutz, violinist, in a joint recital with Boris Godovsky, pianist; Dr. Louis Bailly, French viola player; the Curtis String Quartet, and Benjamin de Loache, young American tenor. This series, which Miss Russell inaugurated last year, is in addition to the student productions of the department of dramatic arts which will be presented this year by Prof. Earl E. Fleischmann, in cooperation with Miss Russell. F.

Concert Management Vera Bull Hull Notes

Recent concerts arranged by Concert Management Vera Bull Hull include a joint recital by Ora Witte, soprano, and Phyllis Kraeuter, cellist, at St. Elizabeth's College, Convent Station, N. J., on October 10, and appearances in Montclair by Miss Kraeuter, Irene Williams, soprano, and Foster Miller, bass-baritone. Mr. Miller also was heard in New York in a private recital on October 20.

Other concerts booked by Mrs. Hull include a joint recital in Pittsburgh, Pa., on November 9 by Miss Williams and Miss Kraeuter. Miss Kraeuter went from there to Lexington, Ky., for a concert on November 12, and Miss Williams sings in Chicago on November 23 in Gluck's Der Betrogene Kadi, (Karl Krueger conducting).

Earl Weatherford, tenor, sang in Montclair on November 5. Mary Hopple, contralto, was soloist with the Troy, N. Y., Vocal Society on November 2 and sings in Lexington, Ky., on November 26. Both Miss Hopple and Mr. Weatherford will sing under Julius Zingg in Rob Roy in Montclair on November 30, December 1 and 2.

The Marianne Kneisel String Quartet played on November 9 in joint recital with Lucia Chagnon in West Warwick, R. I., under the auspices of the Lions Club, and on November 23 the quartet play in Zanesville, O., for the Thursday Musical Club.

On December 5 Frances Hall and Rudolph Gruen give a two-piano recital on the Civic Music Association series in Corning, N. Y., and on December 7 the two pianists are booked for a concert at Colgate University, Hamilton, N. Y.

Leslie Hodgson, pianist and teacher, is giving a recital at Town Hall, New York, on November 22.

Pietro Yon's New Oratorio to Be Performed

Pietro Yon, musical director of St. Patrick's Cathedral, New York, and composer of many masses and instrumental and choral works, has written an oratorio entitled The Triumph of St. Patrick, in celebration of the 1,500th anniversary of the Mission of St. Patrick and of his consecration as bishop, 432 A.D. The work scored for full orchestra, two organs, chorus and nine soloists, will be given its first public performance on March 10, 1934, in St. Patrick's Cathedral, under the patronage of His Eminence, Patrick Cardinal Hayes. The new oratorio has been inscribed by its composer to The Friendly Sons of St. Patrick of New York City. The libretto is by Armando Romano, one of the editors of Il Progresso, Italian daily newspaper in New York.

Rose Tentone Sings at Duveen Home

With her teacher, Enrico Rosati, accompanying her, Rose Tentone, lyric-dramatic soprano, was the artist who entertained guests at the home of Mrs. Joseph Duveen on November 5. Miss Tentone sang O Divine Redeemer; the aria from Aida, Ritorna Vincitor; Victor Herbert's When You Are Away, Buzzi-Peccia's Torna Ancora; the aria, La Mamma Morta from Andrea Chenier and, as a last number, Teach Me to Pray.

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Press Comments

DR. ARTUR RODZINSKI

Artur Rodzinski directed his first concert as regular conductor of the Cleveland Orchestra on October 26, when he opened the orchestra's sixteenth season. The Cleveland Press carried an account of the event which read in part: "The inauguration of the orchestra's sixteenth season wore all the trappings of a significant civic event, even to the traffic jam which followed it. But the enthusiasm and the bouquets centered on one man—Dr. Artur Rodzinski." The review of Denoe Leedy, music editor of the same paper, noted in part: "Dr. Rodzinski leaves us with no doubts. We are confident that he is big enough to serve as high priest at our weekly communions with great music. We are willing that he should stand between us and the music—not in the way of music, but as an intelligent and inspired recreating force."

Archie Bell in the Cleveland News: "At times the house was in almost deathlike silence, when *pianissimo* passages came as gently as the dripping of a distant waterfall. At other times, there were terrific outbursts of sound. But the great achievement was the profundity and magnificence of sound that responded to the conductor's slighest desire in reading."

Herbert Elwell in the Cleveland Plain Dealer: "Rodzinski has obviously won the respect and admiration of both players and listeners. One felt last night that the orchestra really had a collective soul which responded joyously to every impulse of the leader. The string section seemed rejuvenated and played with tremendous volume and warmth. And about the whole ensemble there was remarkable cohesion." He concluded his account: "It was all brilliant and exhilarating in the extreme, and drew the sort of ovation which, one suspects, will be heard many times at the symphony concerts this year."

RUDOLPH REUTER

Rudolph Reuter gave a concert under the auspices of the Civic Music Association at Wisconsin Rapids, recently. The Tribune of that city wrote: "Virtuosity in its full expression was displayed by Rudolph Reuter. In the Brahms rhapsody intricate passages of power played next to others of supreme delicacy served to display Mr. Reuter's skill. He can produce, when required, impressive orchestral volume. A brilliant climax was the Strauss sonata, which wove a spell of beauty and color over the listeners that at times was breath-taking. Regardless of what other Civic Music concerts here have been and regardless of what is to come, all concerts, past and future, must invariably be compared with the magnificent recital last evening."

EMMA LAZAROFF SCHAVER

Emma Lazaroff Schaver, soprano, a professional student of Herman Devries, Chicago voice teacher and operatic coach, sang Marguerite in Faust with the San Carlo Opera Company in Detroit, Mich., on October 26. The Detroit News critic said of her performance: "The soprano had a genuine and well-earned success. There were flowers and unbridled enthusiasm after the Garden Scene. . . . Her voice is especially noteworthy at its top. She seemed easily to conquer whatever nervousness is inseparable from a début and, by the time the Jewel Song was reached, she was singing freely and in full possession of her resources. It was a very good Jewel Song she sang and, indeed, her whole Garden Scene was of the first order, vocally and as to acting too."

LYDIA SOMMERS

Lydia Sommers, contralto, recently returned to New York after giving a recital in her home city of Benton Harbor, Mich. Reviewing the event, the News-Palladium said: "Gifted with a richly beautiful contralto voice, Miss Sommers sang a program that was a golden glow of melody and persuasive loveliness of tone.

"The soundness of her training and excellence of her art were apparent in the opening numbers, Verdi Prati by Handel and Freudvoll and Leidvoll by Beethoven.

"But the high point of interest came when Miss Sommers announced—midway in her program—that in answer to many requests she would give the aria she sang when she won the Atwater Kent award last winter. With true operatic fervor and a voice that has great warmth and flexibility, Miss Sommers sang the seductively lovely music of Saint Saëns' My Heart at Thy Sweet Voice, from Samson and Delilah. The storm of applause which followed could be termed no less than an ovation."

Miss Sommers is a pupil of Idelle Patterson of New York.

FREDERIC DIXON

Frederic Dixon, pianist, gave a concert on November 6 in Binghamton, N. Y. The Binghamton Sun's account of the preliminary event said in part: "Mr. Dixon played with the skill and intelligence that characterize all his work. He prefaced each composition with a brief description which is his pleasant custom, and which adds greatly to the understanding that is given his work, even by hearers who are not musicians."

The Binghamton Press said of his recital appearance: "The artist displayed, as at his first recital given in Endicott last season, admirable musicianship in phrasing and in the use of tone colors. He showed a fine sense of proportion in the arrangement of his program. His listeners manifested their pleasure by rewarding him liberally with applause and insisting on encores." The Binghamton Sun: "Mr. Dixon creates a mood in his audience that no other visiting pianist is remembered as having done. It is not alone his preliminary comments on a composition he plays that seems to provide the intimacy between the minds of his hearers and that of the composer whose work is represented on his program. The imagination he puts into his interpretation appears to convey itself to the audience and to form a liaison of art and humanity that sustains the one and holds the other."

DOROTHY CHAPMAN

Dorothy Chapman, an artist pupil of Edith Gaudenzi of New York, has been singing with the Chicago Opera Company. Her recent appearances in Boston and New York brought her favorable comment in the press of those cities. Reviewing a performance of the soprano as Rosina in the Barber of Seville, the New York Times noted: "The more lyric aspects of the work were acceptably set forth by Dorothy Chapman as Rosina." The Boston Traveler's critic wrote of her in the same rôle: "This opera of lovely melody and wit served to demonstrate conclusively that Dorothy Chapman has become the company's leading coloratura soprano. She was delightful in every way imaginable, giving a brilliant interpretation of Rosina. Her rendition of that show piece *cavatina* in the second act was done with an abundance of *fiorituri* which, nevertheless, did not overburden the already florid measures. Such good judgment has not always been shown by other and presumably higher paid singers who were too eager to show off the range of their voices. Later in the so-called lesson scene she again chose a method which emphasized her voice and art to the best advantage."

In the title rôle of Lucia di Lammermoor, Miss Chapman won praise from the New York World Telegram: "This comely young woman has a voice which would serve Lucy Ashton very well. Range, suppleness and an agreeable natural quality are among its advantages." The New York American commented on her singing as follows: "Dorothy Chapman was cast for the name part and negotiated the many passages of florid vocal embroidery with fluency and taste. In the Mad Scene her management of rapid runs and brilliant trills was rewarded with such loud and long applause that the action of the opera seemed to be delayed several minutes."

Miss Chapman's Lucy brought her commendation in Boston also. The Boston Post said: "The Mad Scene was given an exceptionally brilliant performance by Miss Chapman." The Boston Globe: "At the end of the Mad Scene the audience bestowed upon Miss Chapman what is journalistically called an ovation. There are high notes and coloratura fireworks in this scene and air which invariably capture an audience's fancy." The Boston Transcript: "She sang the brilliant and decorative melodies with admirable skill and accuracy. She was conspicuously successful in the so-called Mad Scene." The Boston Herald: "Dorothy Chapman, as Lucia, was quite capable to deal with the coloratura of the Mad Scene, a stunt which aroused the house to frantic applause."

The New York World Telegram account of a performance in which Miss Chapman appeared as Gilda, stated: "As Gilda, Dorothy Chapman disclosed a voice of high range and agreeable quality."

NORMA FRANCE

Norma France recently took the rôle of Fricka in a performance of Die Walküre at the Hippodrome, New York. The New York Times' review carried the headline, "Miss Norma France as Fricka Wins Vocal Honors." The body of the report read: "Miss France's Fricka was a shining exception to all this. Her voice is rich and lovely in quality, big in volume and range; she sings always in the very centre of the note; she delivered the rôle with musicianship and conviction, and she made a beautiful, dignified impersonation to the eye. She is worthy of far finer operatic environment."

The Herald Tribune: "There was, however, one striking impersonation, that of Fricka by Norma France. Regal in gesture and carriage, Miss France possesses a voluminous, round contralto voice which she projected with assurance and artistry."

The World-Telegram: "Of the principal singing actors Norma France carried off first honors by singing Fricka with ample voice and technical skill, with intense conviction and impressive breadth of style."

Miss France is an artist pupil of William S. Brady of New York.

Hanna Brocks Returns from Europe to Resume Teaching

Hanna Brocks has again settled down in her New York studio for a season of teaching. Miss Brocks recently returned after a delightful summer in Europe, where she visited her family for the first time in several years.

When seen by a Musical Courier representative, she described her adventures with gusto, and especially her pilgrimages to Bayreuth, Salzburg and Mondsee.

"There I heard some marvelous performances and met several wonderful people.

HANNA BROCKS

It will always remain one of the happiest experiences of my life," said Miss Brocks. "Then I went to Salzburg. This quaint place was filled with interest to me. In Mondsee I spent several days. One of the pleasures there was my meeting Therese Leschetizky, whom I am happy to have made my friend. She was kindness itself to me and we enjoyed many long talks and hikes. I may sound over-enthusiastic to you with all these 'wonderfuls' and 'marvelous'," laughed Miss Brocks, "but it was really all of that, believe me."

Miss Brocks reports many pupils, several of whom will again commute from Oneonta, N. Y., during the winter. She has been holding an annual summer class in that city with success and had made plans to continue it last summer, when she was forced to postpone it until next year and go to Europe.

J. V.

Society for Publication of American Music Extends Contest

The Society for the Publication of American Music has extended the date of its annual public competition and will continue to receive manuscripts until November 20. Only works in chamber music form by Americans are eligible. The winning compositions are published by the society and distributed among its members; thus they are assured attention by conductors and others vitally interested in new music by Americans. Manuscripts should be sent in with a pseudonym, accompanied by the real name of the composer in a sealed envelope, to the secretary, Marion Bauer, 40 West Seventy-seventh Street, New York.

Deering Heard Over WJZ on Mondays

Henri Deering, pianist, broadcasting on Monday evenings over an NBC-WJZ network, gave a Chopin program on November 6. This comprised the Etude in A flat, Nocturne in D flat, and the B minor Scherzo. On November 20 Mr. Deering is to present a request program, made up of Larghetto (Mozart), Cathédrale Engloutie (Debussy), Widmung (Schumann); and on November 27, another request program, including the Intermezzo in A of Brahms and the same composer's C major Intermezzo and Rhapsodie in G minor.

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NEW PUBLICATIONS

REVIEWED BY LEONARD LIEBLING

FOR SOPRANO

Invocation, by Eugene Goossens; for soprano, with piano accompaniment; from the opera, Judith; text by Arnold Bennett.

A strikingly dramatic piece of vocal characterization, ranging as high as B, and dotted with unusual intervals that require a good ear for true delivery, especially as the accompaniment, a difficult one, gives no easy clues to the singer. Tonal volume and a declamatory style are other elements necessary for the interpretation of this interesting and intense modernistic music, which made a deep impression when Goossens' Judith was produced in London, Philadelphia, and elsewhere. (J. & W. Chester, Ltd., London.)

FOR MALE VOICES

David Jazz, for men's voices and piano; music by Joseph F. Wagner; words by Edwin Meade Robinson.

A lively text, of "spiritual" grandiloquence, set to music that has tune, jazz atmosphere, and dramatic and comic descriptiveness. "Blues" and other timely harmonic colorings are used skillfully to carry out the mock-serious intentions of the librettist and composer. Especially good are the introduction, and the episodes where David first sights Goliath; the giant's defi; David's challenge ("Look out, you Philistine, there's gwine ter be a killin'"); and the funeral march following the defeat and death of Goliath. Changes of pace and rhythm keep the music moving with frequent contrasts. Altogether, this Jazz Epic, as the piece is sub-titled, constitutes a valuable example for a male chorus with sonority and spirit. Additional accompaniment is also available, for B flat clarinet, E flat alto saxophone, trumpet, trombone, and drums. (Riker, Brown & Wellington, Inc., Boston, Mass.)

FOR PIANO

Concerto in E flat; for piano; by John Ireland.

In its arrangement with second piano accompaniment, this work was reviewed in the Musical Courier some time ago. The present publication is the complete score of the opus, printed in small booklet form (108 pages) with neat typography, and a dedication note, facsimile from the handwriting of the composer. (J. & W. Chester, Ltd., London.)

Reviewed by R. M. Knerr

For Sopranos and Altos

A number of Christmas choral works for sopranos and altos have been added to the Carl Fischer catalogue. These include some attractive folk and other old-time music in modern editions, among which are the following:

O All Ye People, Give Ear; Christmas carol from the Musae Sioniae by Michael Praetorius, arranged by E. Harold Geer.

There are two settings of this inimitable seventeenth century carol (for two sopranos and two altos), which may be used alternately in performance for the various stanzas. The original text (in German) by Rumpius is given, as well as an English translation by Mr. Geer. Latin exclamations of praise, sung by the full chorus, alternate with the quaint narrative lines on the Nativity, sung by semi-chorus. It is delightful in its use of antique modes and not especially difficult in performance. (Carl Fischer, Inc., New York.)

In Dulci Jubilo, fourteenth century melody arranged by Praetorius, and transcribed by E. Harold Geer.

Slightly more exacting in rhythmic style is this fine short masterpiece by the same composer, which also has an English translation (by G. R. Woodward) of the fourteenth century German text. There is some elaborate florid writing in the two vocal parts (soprano and alto) including *crescendi* and *diminuendi* effects. The work is of superb musical quality, and is marked by the ingenuous folk spirit which distinguishes many of Praetorius' works. The piano accompaniment, for rehearsal use, has been arranged by Mr. Geer. (Carl Fischer, Inc., New York.)

Presents for the Christ Child; Catalonian folk song, arranged by E. Harold Geer.

This exquisite cradle song is for soprano solo and chorus of high voices unaccompanied (there are two soprano and two alto parts). The work is largely written for humming chorus, while the soloist sings the traditional words in English by Mr. Geer: "What shall I give to the Son of the Mother? . . . grapes from the swaying balance? . . . figs on the basket piled?" The chorus then interpolates: "Tam pa tan tam, if the figs are still green, . . . they will ripen soon," and all the singers conclude with interweaving humming effects. A most delectable item. (Carl Fischer, Inc., New York.)

Catalonian Christmas Dance (On the Twenty-fifth of December); notated by Lluis Millet; arranged by E. Harold Geer. Traditional text translated by Mr. Geer.

Another folk gem redolent of the soil and the people whence it sprang. Subtitled Villancico—Baile de Nadal, the number tells the story of the Nativity as humble peasants might conceive it, with a touch of homely humor. It has a gently rhythmic swing and a minor melody. The four vocal parts (two sopranos and two altos, though a note states that one part may be further subdivided) are alternately given the words to sing against the others, who ejaculate "fum, fum, fum" and other vocables in imitation of plucked strings. Not perhaps appropriate for the more solemn church observances, it should be particularly attractive to the secular choral conductor. (Carl Fischer, Inc., New York.)

Catalonian Christmas Song (Lo! December's Ice and Snow); fifteenth century folk-song, arranged by E. Harold Geer. Traditional text translated by Mr. Geer.

This Cansó de Nadal of great antiquity is a jubilant narrative of the change wrought in Nature by the advent of the Christ Child, when even ice and snow give way to spring's flowers, and the Magi come to worship. It is extremely simple in its setting for four unaccompanied voices (two sopranos and two altos), and of a dignity which makes it available for church use. Especially attractive is the passage in which the voices imitate one another in repeating the first and then the second syllable of such words as "maiden," "morning," and "mother," as if in a sprightly round. (Carl Fischer, Inc., New York.)

For Mixed Voices

Now Christmas Day Is Come; traditional Irish carol, arranged by Alfred Whitehead; words and tune collected by Gratton Flood.

This number is especially rich in solo work for each of the four mixed voices who sing the words in turn. The others vocalize on the syllable "la," later joining in florid roulades and sturdy harmonic combinations. It is a forthright, vigorous tune, marked "quickly and gaily," rather more typical of Anglo-Saxon than of Celtic music, and ends resolutely in the major (key of F). There is an accompaniment. (Carl Fischer, Inc., New York.)

For Mixed Chorus, Mezzo-soprano and Narrator

A Christmas Choralogue; words from the Scriptures; music by W. B. Olds.

Here is a novelty for ambitious choirmasters who are not restricted by ritualistic considerations in their choice of holiday music. The composer has conceived the novel idea of writing wordless humming refrains by an *a cappella* mixed chorus to accompany the reading of passages from the Bible describing the Annunciation, the Vision of the Shepherds, and the Visit of the Magi. The first episode also contains a solo for mezzo-soprano, who sings the words of Mary, My soul doth magnify the Lord, against the humming chorus, and choral singing of an ancient plainsong, O come, Emmanuel. In the scene of the shepherds, the chorus sings the words of the heavenly host, Glory be to God in the highest, and an old French melody, Angels we have heard on high, while in the final section the singers interpolate Alleluias into their hummed accompaniment. The writing is pleasing. The work requires careful coördination of the speaker and singers. (Carl Fischer, Inc., New York.)

Songs

Five Songs, by Ariadne Holmes Edwards.

These five songs are published separately, and are all of a popular cast. Versatility is shown in marked measure by the composer, who also writes the verses which she has set to music. Remember Me is an *andante sostenuto* theme of simple melodic outline, expressing with intensity the admonition of the composer not to forget one who loves deeply. The key is E major; the range, F to G, or optional high B. O Memory is similarly rhapsodic in expression, an *andante espressivo* which dwells on an unforgettable remembrance of "a touch, a sigh, a look, a cry." The range is to B above the staff (key of F). The Remembered Dream, dedicated to Giuseppe De Luca, is a more elaborate number, a *lento affetuoso* which describes the singer's reminiscences of the loved one. "Forever in my soul thy memory clings" is the lyrical burden, rising to a *pianissimo* climax which is undoubtedly effective. O Bonniest Lass Yet is a brief and hearty plea of a sailor man to the lass on shore to "remember your troth to me . . . when I'm sailing over the sea." It is a relatively unadorned, lilting tune, with narrow compass (middle C to E, key of A flat). Do You Love Me? is also designed for the male singer. "My sweet colleen, I love you . . . more and more," sings this swain in a homely and not too poignant protestation of affection. This light and beguiling number (*allegretto grazioso*) has a popular quality and is not taxing for the singer (key of A flat, range E to A flat.) (Sherman Square Music Publishing Co., New York.)

Ariadne (On the Island of Naxos); Waltz song; words by Ariadne Holmes Edwards; music by Luis A. Delgadillo.

Seemingly Richard Strauss did not quite exhaust this mythological subject, for Mr. Delgadillo has set in swaying rhythm the tale of Minos' daughter, who when deserted by Theseus on the rocky isle was sought out and espoused by Dionysus. It is difficult to classify this work, for it approaches a serious subject in a spirit not of levity, perhaps, but of a certain humor more at home in the Spanish than the English racial idiom. Whether intended to be affecting or only lightly engaging, the music of Mr. Delgadillo constitutes a *valse lento* grateful to the singer. Key of A flat, range E to F, with optional high A flat. (Sherman Square Publishing Co., New York.)

Sueño en el Olimpo (Dream in Olympus); song by Luis A. Delgadillo.

This work is original in more respects than one. Preceded by a brilliant *glissando* in the piano accompaniment, the voice muses with rapture on a "dream celestial," a "garden of divine muses," an "enchanted Eden," in which blossoms a highly idyllic conception of the grand passion. The singer is required to negotiate a number of tones above the staff, and in general the voice part maintains a high-powered pace and tessitura, ranging to a *pianissimo* high C. The piano part bristles with arpeggios and rapid scale passages. Key of C. 2/4 time. There are Spanish, Italian and English versions of the text. (Sherman Square Music Publishing Co., New York.)

Spring Gladness, a Joyous Song for Medium Voice; words and music by Grace E. Bush; Italian version of text by Ludovico Tomarchio.

Song at the Morning (The Top of the Morning); words by J. W. Foley; music by Grace E. Bush.

Rather striking is the contrast between the styles of these two songs by a new composer. Spring Gladness is one of those brilliant, high-powered and optimistic songs of nature, in which the voice is employed to paint a glowing picture. The tempo indication is *presto e brillante,* the key, E major. The range of the song is to G, with an optional B for those who like altitudes. The piano accompaniment is one of flowing arabesques. It is a well-constructed and effective number.

Song at the Morning is a much simpler, rather whimsical and a rollickingly gay work, which cheerfully wishes the listener happiness and long life in the traditional patois of the Erin Isle. The music is also suggestive of a lively Irish folk melody. The song would conceivably delight an audience if the right sort of singer interpreted it. (Saunders Publications, Los Angeles, Cal.)

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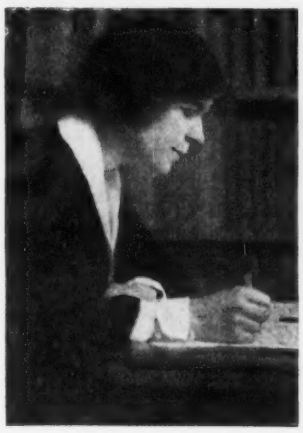

ETHEL LEGINSKA
conducted the orchestra for the recent Montreal opera season.

ARTHUR KRAFT,
tenor, is appearing this season in Charles Wakefield Cadman's two works, The Willow Tree and White Enchantment. The former is a one-act opera, the other an operatic quartet cycle.

NORMA FRANCE
recently sang the rôle of Fricka in Die Walküre at the Hippodrome, New York, and also appeared as Brangäne with the same company on November 12. She is an artist-pupil of William S. Brady. (Mishkin photo.)

BRUCE SIMONDS
has begun the series of eight Beethoven recitals which he is giving this season at New Haven, Conn. The first event took place on October 23. This sequence includes the thirty-two sonatas.

PASQUALE AMATO
on November 20 will sing in a gala performance of La Traviata at the Hippodrome, New York, in celebration of the twenty-fifth anniversary of his American début, when he appeared at the Metropolitan Opera in the same rôle. The baritone first sang here in 1908, Gatti-Casazza's premier season with the Metropolitan, among the artists in the cast being Marcella Sembrich and Enrico Caruso.

MR. and MRS. GIULIO GATTI-CASAZZA
arriving from Europe on October 26 aboard the SS. Conte di Savoia of the Italian Line.

LUCIA CHAGNON,
mezzo-soprano, was soloist for the Lions Club at West Warwick, R. I., on November 9. On November 21 Miss Chagnon will appear with the Providence (R. I.) Symphony Orchestra in the Beethoven ninth symphony.

GRETE STUECKGOLD and GUSTAV SCHUETZENDORF,
soprano and baritone of the Metropolitan Opera, rehearsing with Bruno Walter for their appearance with the New York Philharmonic-Symphony Orchestra on November 26 in excerpts from Hugo Wolf's opera Corregidor.

CHRISTINE BURNHAM
was heard in a recital of her own piano works, including a suite for two pianos, under the auspices of the Associated League of Music Teachers, at Steinway Hall, New York, on November 8. (Photo by Katherine Lee Enders.)

SCENE FROM THE OPERA KREIDEKREIS
by Alexander von Zemlinsky, which recently had its world première in Zürich. The heroine's rôle was sung by Madlen Masden.

(See Inside Front Cover for Additional News Pictures)

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